

MUSIC LOVERS'
PHONOGRAPH
MONTHLY REVIEW

*An American Magazine for Amateurs Interested in Phonographic
Music and Its Development*

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August, 1927

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OTTO HEINEMAN, President and General Manager

25 West 45th Street

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To Our Subscribers and Friends

In July, 1924, I commenced active work on the long-cherished project of establishing an American magazine devoted to music lovers interested in phonographic music and its development. In the long and arduous work of approaching the manufacturing companies (going to all impartially) to arrange for advertising, records for review, etc., and in making myself thoroughly acquainted with the progress of phonograph enthusiasm throughout the country, I expended approximately six thousand dollars of my own money before The Phonograph Publishing Company was formed and incorporated, May 18, 1926. In the early days of the Boston Phonograph Society I had met a well-known Boston business man who was interested in the projected magazine and who offered to back the venture to the extent of twenty-five thousand dollars. With this backing the Company was established and the first issue of The Phonograph Monthly Review, dated October 1926, was published on September 15th.

In the early issues the only manufacturers to advertise with us were the Columbia and Okeh (then General Phonograph Corporation) companies. All the others had been given the same opportunity to advertise, to obtain preferred position, etc., at the same time as these two, but for reasons known best to themselves, the others failed to see the advantage to be derived from the direct appeal of their advertisements in our pages to readers, all of whom owned phonographs and were building up record libraries. Record samples, instruments, accessories, and the like, however, were and are sent to us from all the companies, advertisers and non-advertisers alike. Our readers must judge for themselves from the evidence of our pages whether we have not shown absolute impartiality toward every manufacturer and their products, criticizing and praising from the standpoint of artistic merit, first, last and always—totally irrespective of the maker's name.

A staff of earnest and sincere workers, all trained and enthusiastic music lovers, was got together. One and all their work was animated by the desire to further the work of music and phonograph appreciation and to give every worthwhile effort in these fields the credit it deserved, drawing it to the attention of the enthusiasts and record buyers who were seeking for just such works.

Until the number of our own advertisers had grown, our Board of Directors deemed it advisable to expend very little money in advertising the magazine and from first to last our new readers and friends have been gained almost entirely by word of mouth advertising or occasional references to our work appearing in various publications.

The debut of the magazine was most auspicious and it rapidly grew and progressed. But one fine day toward the end of January, 1927, on my return from a business trip to New York and Camden, I was informed that the Business Department had completely fallen down, was unable to meet the printer's and other demands, and that the printers had stopped the presses on the eve of publication. It was found that our financial backing had suddenly been withdrawn: reverses in the affairs of other businesses (entirely separate from us) in which our backer was interested prevented him from carrying out the assurances made at the time of incorporation. Personal resources of my own enabled me to put out this February issue on its regular publication date.

Determined to find out exactly where the company stood, I worked with a certified accountant on the books—such as they were. An outstanding indebtedness of approximately forty-eight hundred dollars was found.

Things looked gloomy indeed, but the many letters of good wishes and enthusiasm we had constantly been receiving, the co-operation given us on all sides, the many new friends from all parts of the world who had told us what the magazine meant to them, and the knowledge that a failure of this venture would make another of similar nature impossible for years and set back the whole movement to an incalculable extent, made all us of the Editorial Department feel that it was our sacred duty to stand by the ship. Together we worked out a plan by which the entire business should be conducted from an office established in a special room beside the Studio at 64 Hyde Park Avenue, an arrangement which has existed ever since. The original business office at 101 Milk Street was disposed of and a most thorough and rigid economical policy inaugurated and consistently maintained.

I called a meeting of the creditors and arranged a settlement. Seeing that our proposition was sound beyond any shadow of doubt, and exhibiting their full confidence in me and my plans, they signed an agreement by which their accounts were to be settled in deferred payments, made only after all running expenses had been met. No time limitations were set and no restrictions made; I was given complete power to go ahead with our work.

Our full efforts were immediately thrown into the task of reconstruction, first revising the subscription lists and correcting the failure of many subscribers to receive their copies. At that time my announcement regarding such subscriptions was made (March, 1927 issue). For over six weeks we all took on extra duties in this work of reorganization in addition, of course, to our usual duties in keeping the magazine up to its constantly rising standard. Our friends can imagine the amount of day and night toil that was necessary. But finally everything was put in order and we soon had the satisfaction of seeing things running smoothly and effectively—as they never had done before. Needless to say, those to blame for the previous state of affairs are long since entirely divorced from the Company.

At this time we found it necessary to discontinue all single sales of the magazine at music dealers, newsstands, etc., as we did not have the facilities for the adequate handling of such sales.

Despite these handicaps and that of the "quiet season" of spring and summer, our list of subscribers has more than doubled since the reorganization, and the magazine has been put and is kept on a strictly paying basis. All printer's and overhead expenses have been met promptly, not a single debt or obligation has been contracted, and in addition, all the smaller creditors of the old regime have been paid off (leaving on the unrestricted time limit agreement with the others, as mentioned above). Not until all this was done would I consent to offer any of our stock for sale to our friends and subscribers.

We have succeeded in ten months in accomplishing the feat that no magazine (according to experts whom we have consulted) is expected to accomplish in less than three years—*establishment on a self-supporting basis*. Contracts are being made with a number of new companies who are to begin advertising with us in the fall, among them manufacturers of reproducing pianos, as we are planning to inaugurate at that time a supplementary feature department devoted to the reviews of current player-piano rolls, on exactly the same style as (but of course separate from) our record reviews. With the steady and ever-increasing number of new subscriptions we are receiving, the new advertising, the constantly growing prestige that the magazine is winning, and with the always dangerous first year in the field successfully achieved, our future has never looked more promising than at the present.

But while the magazine is self-supporting and can continue its natural growth indefinitely on the same basis as at present, it cannot attempt adequately to exploit or develop its own rich potentialities. New friends join us every day through encountering the magazine by chance, hearing about it from a regular reader, or having it drawn to their attention by tradesmen or representatives of the manufacturing companies, all of whom (even those who do not advertise in our pages) have been most enthusiastic over our

work and most generous with their co-operation. We are absolutely confident that there are fifty thousand people in this country alone who own phonographs, are interested in the best music, and from whom we can expect immediate subscriptions—once they have seen our magazine. It has been the invariable experience that once the magazine has been seen, or even a reference to there being such a publication in existence, the subscriptions follow inevitably and immediately. The appeal of the magazine is direct and forcible; no persuasion is needed to sell it—our task lies only in bringing it to the notice of these prospective readers.

Owing to the direct and unique appeal, the opportunity held for the magazine by general newsstand sale is far less than the natural and rich field of exhibition and sales at record dealers' and music shops. For experimental purposes, we have made three exceptions to our rule of no single sales, following the reorganization; two of these were here in Boston, the other through a London agent. The two dealers' shops here began last fall by taking two copies a month—now they regularly sell twenty and more of each issue. (Despite the off season, one shop has sold twenty-six copies in the three weeks since publication of the July number.) The managers of these shops have been converted from skepticism to the most unrestrained enthusiasm by the delight which their customers take in the publication—and by the actual increase in record sales, estimated by one manager (whose name we shall be glad to furnish on application) as 33 percent greater than would have been the case without the magazine to bring the fine recordings to the attention of the readers. In London, one agent sold twenty-five copies a month and would have doubled this order if we could have supplied him. Music stores and dealers from all parts of the country have besieged us with requests to obtain copies for sale—all of which must be refused at the present on account of the lack of proper facilities.

If the results described above can be obtained in these three instances, they can be obtained in every dealer's shop—and indeed the magazine cannot be said to fulfill its true mission until it is available in at least one music or phonograph shop in every community in the country. Our friends are waiting for us if we can only reach them.

In planning for future developments of our work, we must take heed of another consideration, that of the need of an increased personnel, as it is manifestly impossible for our present reduced staff to continue carrying the burden of extra duties that we all have been carrying.

We have repeatedly received offers of outside backing or requests for the opportunity of purchasing stock in the company, all of which have been refused, for fear that acceptances would involve danger to the ideals and policies which we have built up for ourselves and which will not be relinquished at any price. However, now that the publication has been put on a self-supporting basis, the release of a limited amount of stock for purchase by sincere music lovers and phonograph enthusiasts only, who would approve of our invariable adherence to artistic ideals, would make development possible, by enabling us to separate the circulation department from the editorial (a necessity proved by both experience and logic). A competent and reliable man could be placed in full charge of this circulation department, one of the editorial staff would be appointed assistant editor to attend to the editorial details, and consequently I would be released to take over the work of general supervision, the building up of advertising, and the vitally important task of seeking out phonograph enthusiasts and bringing our publication—I might almost say, their publication—to their attention.

In consideration of all the foregoing, the Board of Directors has decided to make 150 shares of Preferred Stock available for subscription in order to allow those friends who so wish to become investors in the company and to provide the funds necessary for the development and promotion work described. It must be repeated that this decision involves absolutely no change in the policies or management of the magazine, which will be carried out exactly as before. The restriction is also made that the Company may refuse to accept any investor who it feels would be inimical to the best interests of the publication.

The Capital Stock of the Phonograph Publishing Company, Inc., is as follows: 250 shares of Preferred, Par value, \$100.00 each; 500 shares of Common, no set Par value. Of these 238 Common and 59 Preferred shares are outstanding, of which I personally hold 203 Common and 50 Preferred (issued for my preparatory work, services, etc.). Dividends are to be paid out of the net earnings of the Company to holders of the Preferred stock at the accumulative rate of 7 percent per annum on the par value before dividends are paid on the Common stock.

With each of the 150 Preferred shares made available for subscription will be included one share of Common stock, the two to be sold for \$100.00. If desired, deferred payments in four quarterly or ten monthly instalments may be arranged. Subscriptions may be sent and checks made out directly to the Company, to be transferred to our brokers, through whom the sale of stock will be made, according to the laws of the State of Massachusetts where the Company is Incorporated.

We are making this announcement at this particular time out of consideration of the fact that if development and expansion are to be made, we should begin immediately in order to make the most of the seasonal rush of business beginning in the fall. Otherwise, of course, we shall continue under the same restricted policy as at present.

We do not want the usual type of backers or speculative investors. But because we realize that to exploit the possibilities of The Phonograph Monthly Review, to enable it to play the part it should and can play in the world of music and phonograph appreciation, it will be impossible for The Phonograph Publishing Company to remain a closed corporation—we are inviting stock subscribers, but only those who are sincere music lovers and friends of the magazine, who believe with us in its brilliant future, and who are convinced that its stock is a thoroughly sound and profitable investment, and that membership in the company is a matter of pride.

The soundness and profitability of the Company's shares must be obvious to everyone acquainted with the character and demand for this unique publication—the only one of its kind in America—and with conditions of the publishing business, one of the five leading businesses in the country. The Preferred stock is a safe and sound investment and the accompanying Common shares may soon become a most profitable one—since once the 7 percent dividends on the comparatively few outstanding Preferred shares are met, the remaining profits are divided among holders of the Common shares. (The bonus drainage existing in some companies is prevented by a clause in the by-laws of the corporation which prohibits more than twenty-six hundred dollars to be paid in bonuses.)

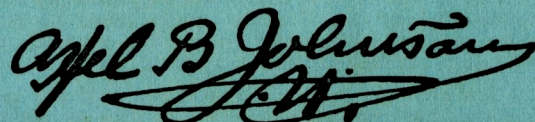
However, the possibilities of the Company and the work the magazine can accomplish can barely be touched upon. This announcement is not drawn up in the usual manner and contains no appeal for help of support. This is simply a frank statement of the history of the company, its present status, and its plans for the future. Regardless of the release of stock for subscription, *The Phonograph Monthly Review can and will continue publication as usual.* But if some of our friends wish to invest with us, we shall welcome both them and the opportunity of speeding the publication along the path of progress. The same policy of strict economy will be practiced, obligations will not be incurred, and all of the money invested will be used in the work of development outlined above.

We shall be glad to hear from those to whom this announcement is of interest and we take this opportunity of thanking again all of our readers for their support and good wishes for our work and for the many, many letters they have written encouraging our efforts and convincing us anew of the value of The Phonograph Monthly Review's service to music and its greatest medium, the phonograph,—a service whose value we promise to double and re-double as we go on to development of our chosen field.

Faithfully yours,

THE PHONOGRAPH PUBLISHING COMPANY, INC.,

By



President and Treasurer

The PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, Managing Editor

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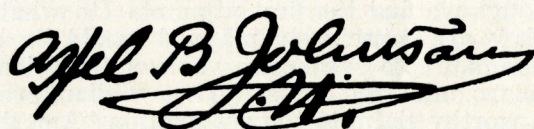
Editorial

As the flood of requests from music dealers and record shops to carry the magazine for sale continues in undiminished growth, we must repeat again that at the present, the proper facilities to handle such sales are not available, and we can supply THE PHONOGRAPH MONTHLY REVIEW only by direct subscription to this office. However, we will realize that we are not fulfilling our true mission or realizing our own potentialities until we have made the publication available for purchase in at least one or two leading music or phonograph shops in every city in the country.

Consequently, plans are now being made and steps will shortly be taken to establish a circulation department, entirely divorced from the editorial, to make possible an adequate circulation of the magazine in reliable and live music shops by the coming fall. Recommendations from readers of such shops in their community will be appreciated. (It has been proved that general newsstand sale is by no means as effective and it will not be attempted.)

Interest was never at a higher pitch and every day we receive subscriptions accompanied by notes like this, "I just came across the magazine today; why didn't someone tell me it was out before?" For example, from Baltimore, Maryland, we have had four subscriptions in the last week, all to begin with volume one, number one, and all the result of enthusiasts happening upon a copy of the magazine. We have every reason to believe there are fifty thousand people who will want THE PHONOGRAPH MONTHLY REVIEW once they have seen its pages.

Present progress has been almost entirely the result of word of mouth advertising and no matter what circulation developments are made, we trust the time will never come when our readers and friends will not be our most generous advertisers. We want the magazine to be a matter of pride to them and hope always to keep it so.



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A Glance at Recorded American Music

By Robert Donaldson Darrell

(Continued from last month)

III.

The boundary between popular and composed or art music is obviously indefinable. Certain works of composers like Gershwin, who has been classed in the first group, entitle him to distinction as a member of the latter group. And conversely, many lighter works of the so-called serious composers are of a purely popular sort. (Victor Herbert, too, combines both classifications: his operettas falling in the former and his operas in the latter.)

The first American composers were totally under European influences, as was very natural. Early works were almost exclusively sacred in nature; indeed, this country's contributions to hymnology are both extensive and noteworthy, well represented in the recording companies' catalogues. Reference may be made to Mr. Appel's article on various Christmas hymns in the January 1927 issue of this magazine and to the recorded hymns of writers like Willis, Hopkins, Lowell Mason, W. H. Neidlinger (also to be noted for his many children's songs—a number of which have been recorded in the Victor Educational Series), Louis M. Gottschalk (known also for his piano compositions and his famous salon masterpiece, *The Last Hope*), etc., etc.

Francis Hopkinson and William Billings contest honors as the first American composer, but there are no figures of real importance until Stephen Foster and Louis M. Gottschalk; the latter, a virtuoso performer, made considerable use of Creole and Spanish-American music in his piano compositions. Recorded specimens of the best of these are unknown; he is represented only by a hymn or two, *The Last Hope*, and his *Grande Fantasie* on the Brazilian National Hymn, recorded by Guiomar Novaes for Victor. Stephen Foster, mentioned previously in connection with semi-folk music, should not be omitted here, as songs like *O Susanna*, *My Old Kentucky Home*, *Old Folks at Home*, etc., entitled him to a high rank among American composers irrespective of classification. The fame and appeal of such works are world wide; with Sousa, Foster shares honors for an influence more widespread than that of any other native composers. Particular stress should be made of the fact that in Foster's songs we find the first attempts (to what extent they are consciously planned would be hard to estimate) to synthesize various folk elements—negro, minstrel, etc.—into a new idiom presenting a worthy claim to the designation "American."

The first native composer capable of working in the larger forms was John Knowles Paine, whose music to Sophocles' *Oedipus Tyrannus* remains to this day an imposing contribution to our musical literature. Paine was an academic of

the severest hue and his other works (for the most part) have little other than historical interest today. The leader of the American classicists is undoubtedly George W. Chadwick, whose long lists of compositions includes all forms from song cycle to symphony, and whose influence as teacher of younger composers has been of wide extent. None of his large works has been recorded (a statement which unfortunately holds true of all the other men to be mentioned, with but the two exceptions of Schelling and Gershwin). The dramatic Overture *Melopomene*, the ballade *Tam O' Shanter*, and above all the *Symphonic Sketches*, might deservedly represent him by recordings. In the last named, and particularly the *Vagrom Ballad*, he emerges from classical Europeanism with a distinctive native utterance.

Holding the bridge of the Right Wing with Mr. Chadwick are Frederick Shepherd Converse and Henry Hadley; the former also an educator; the latter a noted conductor who keeps some of his multitudinous works alive by the artificial respiration of his own performances. Both are indefatigable in producing works in all forms and while both are lightly considered by the modern generation, the standing and influence they have had cannot be ignored. Converse's works include operas (*The Pipe of Desire*, *The Sacrifice*), symphonies, symphonic poems (after Keats, Whitman, etc.), accompaniment music to a movie based on Percy Mackaye's *The Scarecrow*, a fantasy for piano and orchestra making use of jazz idioms, an orchestral fantasy, *Flivver Ten Million*, etc., etc., Hadley's even longer list includes operas (*Cleopatra*, etc.), symphonies (*North, South, East and West*, *Youth and Life*, etc.) symphonic poems, choral works, in fact, almost all forms. Several of his smaller works have been recorded, a few for the Okeh Corporation and a few for the Ginn Company's Educational Series of records.

Horatio W. Parker, best known for his prize opera *Mona* and the oratorio *Hora Novissima*, is represented on records by a popular work for male chorus, *Lamp in the West* (Columbia). Others who should be named among the older men, some of whose songs or piano pieces have been recorded, are F. F. Bullard (*Stein Song and Sword of Ferrara*—Columbia), Dudley Buck (songs), W. W. Gilchrist (hymns), H. H. Huss, L. A. Coerne, F. van der Stucken, H. R. Shelley, Henry Schoenefeld.

Passing for the moment by MacDowell, leader of the American romanticists, we come to another list of men, most of whom are still alive, and who, while like the classicists strongly under the German influence, were inovators of a more or less daring sort in their day. Edgar Stillman Kelley

is perhaps the most significant figure; his *Alladin Suite* and *New England Symphony* for orchestra and song *Israfil* are undeniably among the finest works of this school. It is unfortunate that they, in company with the flood of less valuable works, are falling so rapidly into oblivion. The pantomimes and dramatic music of Harvey W. Loomis and the orchestral suites and chamber music of Arthur Foote still possess the breath of life, but they too are heard less and less of late. Sousa's opera, *El Capitan*, and suites are also seldom played today. Edward B. Hill struggles to throw off the professorial shackles with the compositions in pseudo-jazz idiom mentioned before; his Stevensonian suites are much more effective and are admirably suited for recording. His work in making French music and musicians better known and appreciated in this country should not escape mention. Rubin Goldmark, nephew of the composer of *Sakuntala*, has aroused considerable attention with a *Negro Rhapsody* and other works. Templeton Strong (best known by his *Sintram* for orchestra), Arthur Shepherd (assistant conductor of the Cleveland orchestra), Noble Kreider, Henry Clough-Leigher, Louis Camble-Tipton, Arthur Whiting, Howard Brockway, (who has worked with Kentucky folk tunes), Arthur Bird, Arthur Bergh, John Beach (*New Orleans Street Cries at Dawn*, etc.), Daniel Gregory Mason, are all to be named.

Among those making considerable use of Indian music are Arthur Farwell (who played a prominent part in the work of the late *Wa-Wan* press in encouraging native composers and arousing a national musical consciousness), Charles Sanford Skilton (whose *Suite Primeval* deserves a second mention), E. R. Kroeger, Arthur Nevin, Cadman (several operas), Lieurance, and Carl Busch (the last named to be referred to again among composers of foreign birth). Those prominent in making use of Negro music are Henry F. Gilbert (*Negro Rhapsody*, *Dance in the Place Congo*, etc.), H. T. Burleigh (represented by several recorded works), R. Nathaniel Dett (whose popular *Juba Dance* has been recorded by Grainger for Columbia, John Powell (*Rhapsodie Negre*, etc.), William Arms Fisher (arrangements of Spirituals—his *Goin' Home*, adapted from the *Largo* of Dvorak's *New World Symphony* has been recorded by several companies), Mortimer Wilson (known also for musical accompaniments to movies—*Douglas Fairbanks' Thief of Bagdad*, etc.)*

A serious omission in the earlier lists of "blues" should be remedied here with mention of W. C. Handy, rightfully called "Daddy of the blues." Most of his works are built up on scraps of authentic negro tunes and verse; many are available in excellent versions on records.

Several women composers should be named, all of whom belong to the more conservative school. Mrs. H. H. A. Beach, Margaret Ruthven Lang (her *Irish Love Song* has been recorded by Van

Gorden for Columbia), Mabel Daniels, and Helen Hopekirk.

The first of the American modernists was perhaps Charles T. Griffes, a young man of real promise who, if he had lived, would undoubtedly have outgrown his Debussyism and attained a striking musical stature. (It should be mentioned here that the influences bearing most strongly on the young American composer are now no longer German, but French. Just as MacDowell and the men of his day inevitably went to Leipsic or Munich to study their art, so the young man of today goes to Paris. Miss Naida Boulanger of the Fontainebleau school has exerted an unusually powerful personal influence.) John Alden Carpenter is one of the outstanding figures among the semi-modernists; perhaps a song or two of his has been recorded, but he should better be represented by his fine orchestral suites *Adventures in a Perambulator*, and *The Birthday of the Infanta*, or the ballets *Krazy Kat* and *Sky-scrapers*, the former one of the first important attempts of a "serious" composer to employ jazz idioms with any degree of success. Aaron Copland (a Boulanger pupil and one of the leaders of the Left Wing) will be mentioned later. Deems Taylor is by nature more conservative and less distinctive. (His setting of Masfield's *Captain Stratton's Fancy* has been recorded by Werrenrath for Victor). Best known are his suites *Through the Looking Glass* and *Circus Day*, and his recent opera, *The King's Henchmen*. George Antheuil is the most radical of all—as yet his works are little known outside of Paris. Other extremists are Henry Cowell, E. Varese (composer of the astounding *Hyperprism*, *Arcanes*, and *Americaniques*), Roger Sessions (with a powerful *Symphony* and music to Andrejev's *Black Maskers* to his credit). Nor should the following be forgotten: Henry Eicheim (noted for his work with Asiatic, particularly Chinese, music), Carl Engel (also a distinguished writer), Edward Balantine (whose delightful variations on *Mary Had a Little Lamb* are an unique contribution to humor in music), Leo Sowerby (first winner of the *Prix de Rome*; his orchestral arrangement of *Money Musk* might well be recorded), Alexander Steinert (piano pieces and *Southern Night* for orchestra), Marion Bauer, T. M. Spelman, Roy Harris, Virgil Thompson (another writer as well as composer), G. Herbert Elwell, Harold Morris (whose works have won high praise in radical circles), Howard Hanson (director of the Rochester Conservatory and composer of *Norge*, *Pan* and the *Priest*, etc.), William Grant Still (a young negro composer), Eastwood Lane (writer of the popular *Crap Shooters'* and other American Dances), Eric Delamarter (*Symphony after Walt Whitman*), etc., etc. Emerson Whithorne deserves special mention, particularly for his *New York Days and Nights*, a suite for piano which includes several pieces (notably *Pell Street*—orchestrated for Vincent Lopez and his Jazz Band) which could be recorded to excellent advantage.

Among the composers of foreign birth who can fairly be classed as Americans due to their long

*With the invention and development of the Vitaphone, Phonofilms, and other similar devices, a new field of recorded music is opening up to American—and all—composers. Significant recordings may well be expected in the very near future.

residence in this country, Victor Herbert and his operettas have already been mentioned. His operas, *Natoma* and *Madeleine*, together with other works entitle him to distinction here also. Today the leader of the foreign born men is unquestionably Charles Martin Loeffler (*Pagan Poem*, *Death of Tintagiles*, *Memories of My Childhood*, etc., the last named well suited for recording). Carl Busch is prominent; also Ernest Schelling (to be returned to later), Gustav Strube, Sigmund Stojowski (*Paderewski* has recently recorded a specimen of his salon pieces). Leopold Godowsky (better known as a pianist—recording for Brunswick—than a composer in spite of De Pachmann's enthusiastic praise of his works), Otto Singer, August Spanuth, Walter Damrosch (*The Scarlet Letter* and other operas), Frederick Stock (symphonies, etc.), and others. Among the modernists are Leo Ornstein, Carlos Salzedo, and Ethel Leginska (perhaps Miss Leginska will play some of her own works in future Columbia recordings). Rachmaninoff, Xavier Scharwenka, and others cannot be claimed as American, but perhaps Ernest Bloch and Percy Grainger can. The former's educational work has had an incalculable influence for good; his *Nigun*—rhapsody for violin—has been recorded by Szigeti for Columbia, perhaps his *Solomon*—rhapsody for 'cello and orchestra—*Jewish Poems* or other major works may follow sometime. Grainger's version of *Spoon River* has been referred to before; his *Scotch Strathespey* and *Reel* has been recorded by a group of singers and players under his direction, his *Gum-Sucker's March* by himself (both Columbia), and his *Molly on the Shore* by the Flonzaley Quartet for Victor.

The long list of names given above is almost tragic when it is remembered that for the most part it is meaningless to the average American—to say nothing of the average European—music lover. The younger men's works achieve recognition with difficulty; those of their elders are often dead even when the authors still live. But a careful study of these compositions of all these men reveals many a vein of pure gold. Recommending such study, I must leave them without further particulars, except in the case of a few distinctive names, names of the musicians who have made or who are making what are (perhaps) the most significant contributions to American music.

Edward A. MacDowell is easily the best known of the native composers (excluding of course Sousa and Foster), in Europe as well as in this country. While of late his orchestral works—with the possible exception of the *Indian Suite*—are rapidly fading from the programs of American orchestras, his piano works and songs will continue to keep his fame alive for many years, as they are now firmly implanted in teaching and concert repertories. His smaller pieces are well represented on records (a list will follow later), unfortunately more often as transcriptions than in their original form. (Note the orchestral versions of the *Woodland Sketches*, *Sea Pieces*, etc., originally for piano.) His beautiful *Indian Suite* is represented only by a version of

the *Love Song* in the Victor Educational Series; his great piano sonatas and concertos are unrecorded. It is a pity that his important works (for despite their charm, miniature like *To a Wild Rose*, *To a Water Lily*, and the rest, cannot be classed as such) are unavailable for the phonograph. The *Indian Suite* should be a strong first choice, to be followed by the major piano works—even if only selected movement or two.

Ernest Schelling, one of the musicians of foreign birth, has fairly established his claim to "American" by several works making use of native folk material, and the remarkable recording of his *Victory Ball* by Mengelberg and the New York Philharmonic for Victor. Hardly characteristically national in his compositions, it is a pleasure to think that the first major American orchestral work to be recorded should be one as natively vigorous and vitally alive as the *Victory Ball*. While it is easy to overestimate its not inconsiderable aesthetic rank, one cannot question its power or effectiveness, nor need one fear to have it represent his country in the field of recorded orchestral works. As every phonograph student knows, the recording does full justice to both composer and conductor, and this article would be very much incomplete without an expression of gratitude to the Victor Company for paving the way so brilliantly for future releases. But I cannot forbear mentioning the melancholy fact that these splendid records have enjoyed but a fraction of the support they deserve so richly and that they have been consequently an exceedingly expensive—even if laudable—gesture on the part of the makers.

Henry F. Gilbert, once a pupil of MacDowell, has worked long to concentrate attention on American nationalism in music, both by literary and musical writings. His *Comedy Overture on Negro Themes*, while by no means representatively Negro (he makes use of short thematic motives rather than complete themes and his development is more or less orthodox—in form if not in spirit), possesses characteristic native qualities, indeed was undoubtedly the forerunner of American music that is truly American. In a *Symphonic Piece* he makes use of a developed country dance and Fosterian idiom; Americanesque is based on actual minstrel tunes. His *Pirate Song* is recorded by Bispham (Columbia) and Werrenrath (Victor). A *Suite* written for the Pilgrim Tercentenary Pageant and a dramatic aria, *Salamambo's Invocation to Tanith* should also be mentioned; the latter is together with E. S. Kelley's *Israfil* one of the few successful examples of large scale American songs.

George Gershwin has already been discussed under Jazz, but deserves a place here as the composer of the serious—fortunately not very serious—works, *Piano Concerto in F* (introduced by Walter Damrosch with the composer as soloist) and the recent piano *Preludes*, if not by the *Rhapsody in Blue* and many songs. Without quibbling about the "vulgarity" or lack of aesthetic beauty" of jazz, the fact remains that here are works which command if not admiration, at least attention, and which must be

recognized as representing—for better or worse—this country. And if it represents us for the worse rather than the better (a point which many would strongly deny with me), perhaps the blame lies not with Gershwin but with America itself. The issue of the Rhapsody (unfortunately incomplete in both new and old versions) is one that deserves the highest praise. The Victor Company again takes honors here, but Columbia deserves credit also for the truly remarkable piano solo records made by Gershwin himself of some of his songs. (Strangely enough, two of these have been issued in England, but not here.) The record of Clap Yo' Hands shows both *genre* and composer in their most effective light; if this is not American music, then nothing is! An equally effective recording of the newly composed Preludes may well be anticipated.

Among the radicals, Aaron Copland should be mentioned again, particularly for his suite, *Music for the Theatre*, which contains a Dance admirably suited for recording, its verve and piquant tunefulness promising well for its popularity. His *Organ Symphony* and *Piano Concerto*, significant as they are, would be impracticable of course at present for the phonograph.

Much can still be expected from talents like those of Carpenter and Whithorne (not to mention many others), but obviously, it is to Gershwin, Copland, and the still younger men that we must look for the significant works of the future.

Mourn the fact as we may, it is indisputable that the works of the older school in American are coming to possess more and more a purely historical and academic interest. Except in cases where the influence of the composer as a conductor or conservatory director manages to secure him repeated performances of his own works, most compositions are given but one or two hearings—if at all—and are heard no more. Some of these works deserve a better fate; the majority do not. In any case, we can hardly expect the recording companies to devote any serious consideration to them for recording purposes. The younger men (whose music for the most part pulses with truer vitality and life—in some cases it is of course as drab an imitation of current styles as that of the academics was in their day) can hardly hope for much consideration from the recording companies either, since their works will appeal only to the comparative few who possess some understanding of the modern idiom. But as their works receive the attention they are beginning to receive in the concert hall, conditions will soon change. Perhaps we may be able to expect recordings of works by Antheuil, Varese, *et al*, four or five years hence. For the present, the choice of American compositions for recording must necessarily fall between the extremes of both orthodoxy and heterodoxy, unless some university or conservatory undertakes private recordings of the former type or an organization like the League of Modern Composers' recordings of the latter.

IV.

Since the suggestion of various works suitable

for recording has occurred rather naturally in connection with reference to certain composers, it might be well in summing up the ground already covered to note down a few more suggestions, made with the dominant consideration of practicability strongly in mind.

In the field of folk music we have found negro music, particularly the spirituals, excellently represented; their current popularity will insure the continuation of the praiseworthy work, perhaps with increased attention to authentic versions and interpretations. Indian music has surely received as much attention as it can honestly be said to deserve (the omission of recordings of MacDowell's *Indian Suite*, Gilbert's *Indian Sketches*, etc., properly falls under the composed music classification). Country dances, minstrel tunes, and mountaineer ballads, already represented to a considerable extent will undoubtedly continue to be recorded, with increased emphasis on authentic versions, I trust. David Guion's piano transcriptions of *Turkey in the Straw* and *Goat and Sheep Walking to Pasture* (the former recorded by Grainger) may perhaps be the first of many similar works, which when interest in Henry Ford's orchestra subsides, will continue to keep alive interest in this type of American folk music. The records made by various "old-time fiddlers" are also of unusual value in preserving the original flavor and raciness of the pioneer music, which played such a prominent part in the history of this country. Perhaps sailor songs and shanties may win more recognition; Colcord's *Roll and Go*, and similar books are rich in shanties and whaling songs of genuine American qualities. One might also look forward to some systematic attempt on the part of the American Folk-Lore Society or the Smithsonian Institute thoroughly to unearth and record American folk music of all classes while it is yet possible to find folk singers and players who have kept the old pieces in their memories. Such work of course properly belongs to the domain of scientific investigation, not to the recording companies themselves.

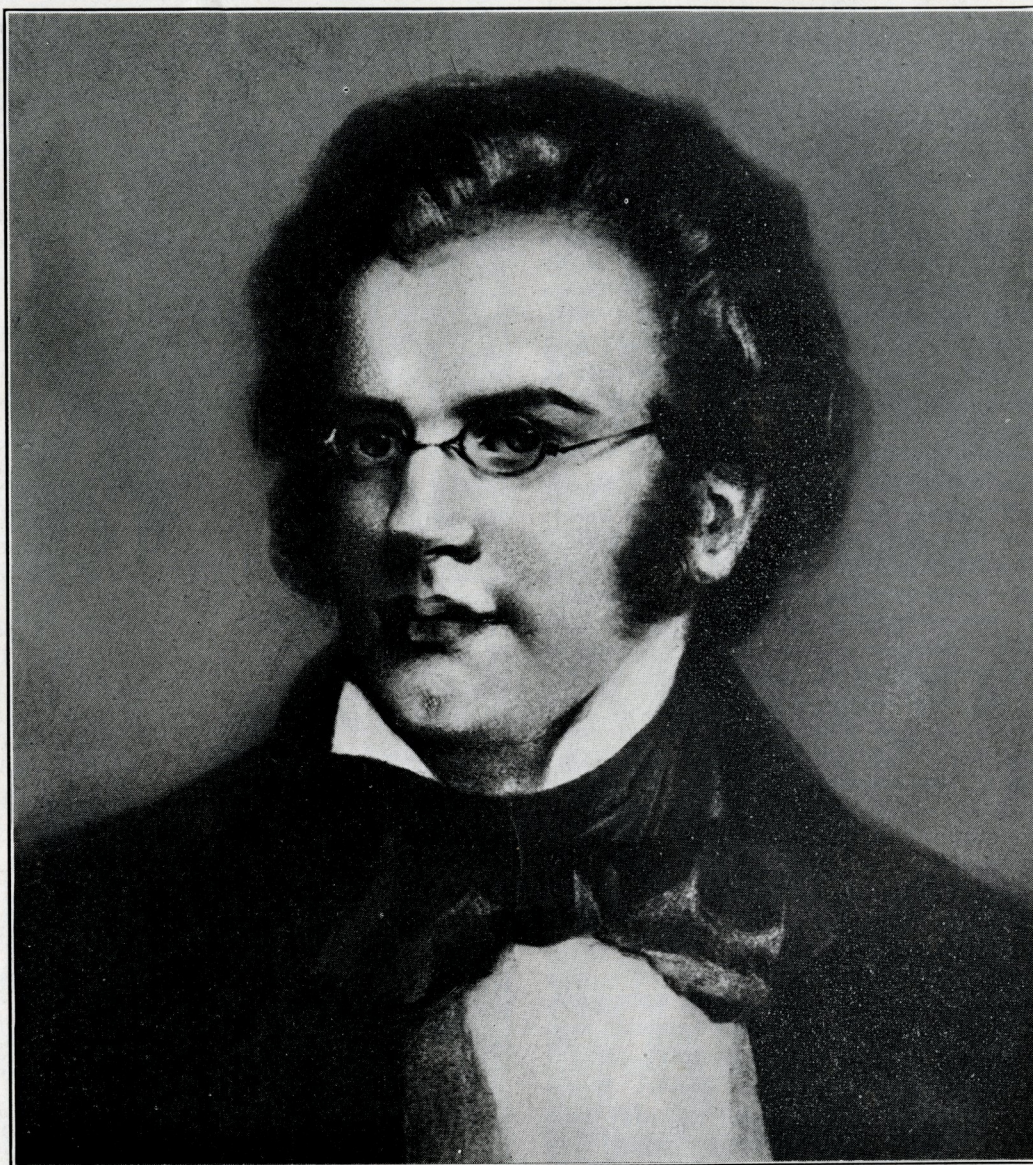
(Concluded next month)

The Phonograph Society Movement

Enthusiasts, interested in the rapidly-growing Phonograph Society Movement, may write to the Editorial Department, *Phonograph Monthly Review*, 64 Hyde Park Avenue, Boston, Mass., for advice and assistance in the formation and maintenance of societies, and the preparation of programs.

Can your community afford to be without a Phonograph Society? There are undoubtedly many enthusiasts in your neighborhood who would be glad to join the movement.

Write in to us for information and assistance.



FRANZ SCHUBERT

To Finish Schubert's Unfinished Symphony—\$20,000 in Prizes Offered

The year 1928 marks the hundredth anniversary of the death of Franz Schubert. Radiogram advices from Vienna, the city of Schubert's birth, announce that plans are already well under way to make the commemoration tribute to the world's most beloved composer the greatest in the annals of music.

The Columbia Phonograph Company, sponsors of the recent internationally observed Beethoven Week, have offered prizes, totalling \$20,000.,

including a Grand Prize of \$10,000., for the completion of Schubert's immortal Symphony No. 8, in B minor, popularly known as Schubert's Unfinished Symphony."

Unfinished as it is, abandoned for some reason now forever unknown, this symphony towers above at least a majority of its completed brethren in the beauty of its themes and the stateliness of its form. Sadness and tenderness, hope and grief, all mingle in its seductive measures.

In the realm of symphonic writing the Schubert B minor Symphony stands alone. What it might have been, if finished, we can only conjecture; as it is, one may surely be justified in saying that in no two movements of any completed symphony have been concentrated such wealth of limpid singing loveliness of melody, such altitude of poetical imagination, such dramatic earnestness, such fatalism and sadness and such completely affecting power of musical expression.

The invitation to compete in the completion of Schubert's Unfinished Symphony is extended to composers, teachers, and students in twenty-six countries. The countries are divided into ten zones: United States; Austria, Czecho-Slovakia, Hungary, Jugo-Slavia, and Roumania; Denmark, Sweden, and Norway; France, Belgium, and Switzerland; Germany and Holland; Great Britain; Italy; Poland, Esthonia, Latvia, Lithuania, and Finland; Spain and Portugal; Russia and Ukrania.

In every zone, there will be three awards made: first, \$750.; second, \$250.; third, honorable mention. To the best composition of the thirty receiving awards, the Grand Prize of \$10,000. will be presented. Each zone will have a zone jury, consisting of five competent musicians, who will declare the awards to be made in their particular zones. An international jury, comprising one member from each zone jury, and an eleventh member named in Vienna, will award the Grand Prize. The contest opens in September, 1927, and closes in July, 1928. The terms are to be published in twenty-six languages, early this autumn.

To the Advisory Body of Beethoven Week, which will function in a similar manner for the Schubert Centennial, will be added international chapters.

The radiogram to the Columbia Phonograph Company announces the formation of the Vienna organization, to be known as the Austrian Advisory Body. A glance at the list of the names, making up this organization, reveals the importance which Austria attaches to the Schubert commemoration program.

Albert Washburn, American Minister; Dr. Karl Kobald, Ministry Education; Karl Seitz, Mayor of Vienna; Prof. Franz Schalk, Conductor State Opera; Franz Schneider-San, Director-General State Theaters; Prof. Alexander Munderer, President Vienna Philharmonic; Ferdinand Soesel, President Schubert Society; Prince Alexander of Thurntaxis, President Society Friends of Music; Dr. Ernest Kraus, Vice-President Society Friends of Music; Dr. Heinrich Krucki, President Vienna Men's Choir; Prof. Max Springer, Director State Academy of Music; Prof. Joseph Marx, Rector State School of Music; Dr. Theodor Koehert, President Vienna Concert Association; Prof. Guido Adler, University of Vienna.

The artistic direction of the contest to complete Schubert's Unfinished Symphony will be under the supervision of the Society of the Friends of Music and the other organizations mentioned above. The Society of the Friends of Music was organized in 1812. Schubert, as has been every great composer, was a member of this society, and the Society has the original manuscript of his Unfinished Symphony. Thus the affiliation with the guardians of the Schubert tradition insures that every phase of this remarkable international

contest will be on a plane befitting the memory of Schubert. It will be the greatest tribute ever paid a composer.

Unless the work, to which is awarded the Grand Prize, is declared worthy of such honor, it will not be accepted as the adequate completion of the Unfinished Symphony, although the money will be paid to the winners of each event as announced. These winning works will be played at concerts, recorded on phonograph records, and broadcast over the radio. The public will be given every opportunity of hearing these compositions. In this connection, it is interesting to note that Schubert's Unfinished Symphony is already recorded in album form on three 12-inch, double-disc records, by Sir Henry J. Wood and The New Queen's Hall Orchestra as Set No. 41 of the Columbia Fine Art Series of Musical Masterworks.

It is hoped that, in addition to the tribute which this international contest will pay the name of Schubert, it will arouse deeper interest in Schubert and the compositions of the other musical immortals, will unearth latent musical talent, perhaps, genius, and will mark the first organized international exchange of musical expression in the one language which makes all the world akin. And added to all this, is the color of the historical background, with the fascination of attempting to solve the riddle of finishing the unfinished.

Among the prominent Americans who were members of the Advisory Body of the Beethoven Centennial and will act in a similar capacity for the Schubert Centennial are:

George Eastman, Chairman; John G. Agar, Jules S. Bache, William D. Baldwin, Bernard M. Baruch, James M. Beck, Stillman H. Bingham, Cornelius N. Bliss, John G. Bowman, Arthur Brisbane, Edwin C. Broome, Rev. S. Parkes Cadman, Samuel Harden Church, Frederick R. Coudert, John W. Davis, Robert W. De Forest, William T. Dewart, John Dewey, Lady Duveen, T. S. Eliot, Robert Erskine Ely, Livingstone Farrand, Mrs. Samuel S. Fels, W. P. Few, John H. Finley, Harry Harkness Flagler, Daniel Frohman, Hamlin Garland, Miss Virginia C. Gildersleeve, August Heckscher, Hamilton Holt, Richard Hooker, Ernest M. Hopkins, Charles E. Hughes, Frederic A. Juilliard, Vernon Kellogg, Mrs. J.F.D. Lanier, Mrs. Howard Linn, Clarence C. Little, Henry N. MacCracken, Rt. Rev. William T. Manning, Max Mason, Harold McCormick, Mrs. Rockefeller McCormick, A. C. Miller, Robert A. Millikan, William Fellowes Morgan, E. W. Newton, Cardinal O'Connell, William J. O'Shea, Miss Ellen F. Pendleton, Josiah H. Penniman, Ralph Pulitzer, E. Lansing Ray, Samuel W. Reyburn, Mrs. Arthur Sachs, Frederick T. Steinway, Henry W. Taft, Augustus Thomas, Paul M. Warburg, William Allen White, Rabbi Stephen S. Wise, Guido Adler, Leopold Auer, Georges Barrere, Adolfo Betti, John Alden Carpenter, Mrs. Elizabeth S. Coolidge, Frank Damrosch, Walter Damrosch, Carl Engel, Carl Flesch, Daniel Chester French, Ossip Gabrilowitsch, Rudolph Ganz, Alfred Hertz, Josef Hofmann, Willem van Hoogstraten, Robert Underwood Johnson, Serge Koussevitsky, Josef Lhevinne, Daniel Gregory Mason, Mme. Elly Ney, Felix Salmond, Carlos Salzedo, Ernest Schelling, Vladimir Shavitch, Nikolai Sokoloff, Walter R. Spalding, Frederick A. Stock, Gustav Strube, and Thomas Whitney Surette.

In the September Issue:
"Lest We Forget"
 By PETER HUGH REED

Records New and Old

By JEAN-LOUIS

I IMAGINE that nobody interested in the talking-machine as a musical instrument—which I, like many listeners, prefer to call it, rather than a machine—will ever forget the impression made upon them by their hearing for the first time records made by the new so-called “orthophonic,” microphonic, or electrical, process.

The sensation was so different from that evoked by the hearing of the old-style acoustically recorded ones that it seemed like the opening of a gateway into a newer, and emphatically, a better world. The superior volume, the much greater sonority, the vividness, vitality and vibrancy, produced something akin to an electric shock. And, as a matter of fact, it was such a sensation that was experienced. Instead of holding the ends of two cords charged with an electric current and allowing it to enter our bodies through our finger-tips, we exposed the drums of our ears to the impact of sound-waves upon which an electric current was projected. The startling character of the physical reaction was similar in kind in each case, the difference being only of degree.

One great French poet once wrote another, after reading a volume of his verses just published which had aroused an immense sensation: “You have created a new shudder”—meaning, of course, one of aesthetic delight. It was a shiver resembling this that the new records set chasing down the spines of the devotees of the phonograph. Which, combined with the immensely persuasive publicity that these products received, had the effect of seeming to make those produced by the former process at once and forever obsolete. That was, it seems entirely probable, the sentiment at first entertained by all the hearers.

But since that day time has passed sufficient to enable many of us to form what that very psychological writer, Henry James, termed “corrected impressions.” The sense of novelty, of something unprecedented, rich and strange, has given way to the critical, instead of the purely enthusiastic attitude; and those of us to whom *musical quality* is paramount, are beginning to make some reservations. And some of us are beginning to go back to some of our old records, from time to time, instead of devoting ourselves wholly to the new, and finding in them qualities which the new, in many instances, do not possess.

The writer has been collecting records now for something like sixteen years and during that period has tried out thousands, from which something near a thousand, perhaps, have been permanently retained. These include makes of all kinds, American and foreign, which are of any musical value. The great proportion classify as “classical” in genre, with a good many so-called

“standard” and “popular” and a sprinkling of jazz and the like for contrast and comparison and the entertainment of those members of the family, and their friends, whose attitude toward music is specifically low-brow. The phonograph is a near neighbor of the radio in our music-room. And I find this to be the case: Before the day of the electric record, listeners in the next room never confused the voices of the two. But since then, such confusions are common. And I am wondering just what this really means, and whether it represents a gain, and if so, how much?

Because the voice of the radio, as everybody with a sensitive ear is aware, seldom conveys an exact reproduction of the tones which the microphone conveys to it. There are times when the reproduction is apparently perfect, but even with the best apparatus and most skilful manipulation one can never be at all certain of such a result. Moreover, the passage into the microphone, thence through the air, and finally along the wires of the receiving set, changes something in the nature of the tones conveyed. Personally it is my idea that this change is due to the electric current with which the microphone is charged. The resulting quality is indescribable, but it is there. And it is also there in many of the new electrically-recorded discs. In time this effect, at first so startling, so vivid and sparkling, can become slightly monotonous. At last the banqueter upon sound may almost experience the same feeling as the banqueter upon more substantial viands all served with the same *sauce piquante*.

That the new records are much more “thrilling” than the old cannot be disputed, and assuredly this is the day when everybody is waiting, hoping, longing to be thrilled. But how much more beautiful are they? Here is an equation in which the X representing the “unknown quality” is still to be given an exact valuation.

Emerging from the concert hall one evening last winter, after listening to a program given by the Philadelphia Symphony, conducted by Leopold Stokowski, I paused to compare notes with a musical friend whom I encountered. The organization referred to visits our own city infrequently and whenever it comes it gives most of those who attend one of those “new shudders”—a *frisson nouveau* resembling that spoken of above. I found my friend still shivering with delight. “But,” he confided to me, “I don’t think I might care for just that kind of thing as a regular diet. The conductor, all the members of the orchestra, and everybody in the audience were on their toes all the while. There wasn’t a minute when the tensivity relaxed. One can’t—at least I can’t—enjoy being strung up to such a pitch for a whole evening without feeling when it’s all over a good deal like a man who has been on a debauch. It’s a wonderful feeling—but for a steady diet I’m not so sure something less exciting might not be as good or better. That Bach ‘Passacaglia’ as Stokowski plays it is simply a knock-out. But I wonder what Father Bach himself would say if he could hear it? Perhaps I am getting antiquated and unwilling to be dis-

turbed—but there can be such a thing as overstimulation in music and it can never take the place of pure beauty. Of something like Casals gives us, for instance, without ever being on *his* toes or making us rise up on ours. Of course Casals isn't a whole orchestra—but you get the point."

The point I am endeavoring to make is somewhat similar. If the phonograph "fan" wants to be thrilled, let him cleave to the new-process electrical records, by all means. But if he wants, occasionally, less excited moments of a purer beauty, he can obtain them by putting on some of his old acoustic discs—using, of course, either one of the new orthophonic instruments, or else some one of the improved modern sound-boxes upon his old one. This is particularly true of vocal records, those of various solo instruments, and the like. For masses of tone and special qualities of instrumental voices it is quite true that the microphone passes on much that the old process did not. Yet it is also true that there are many things on—or in—the old records which the old instruments and sound boxes could not bring out, but the new ones can and do. And there is not present in them the quality of which I have been speaking—that quality of *electrification* which, while intensifying and thrilling, can also be in some ways misrepresentative, if not absolutely false.

The new process, it is only fair to say, is still in its infancy and it must be believed that in the future it will be much improved. Indeed, it will have to be, if it is to become permanently satisfactory in several important respects. There seems to be considerable complaint already about the perishable character of many of the new discs. If played with a needle that brings them out properly, they deteriorate rapidly. Nor is it at all comforting to be told to "never mind about that—just junk 'em and get a new set." When one pays from ten dollars up for an elaborate set of records of a symphonic composition, a classic, played by a group of consummate interpreters, one is chary about following such airy advice. Is it true that one playing of such a set of records causes a loss of a sixth of its musical value, as has been claimed? Or that after ten or a dozen playings, with anything but fibre, only a ghost of the original effect can be obtained? If this is the case, it will be "up to" the manufacturers to obviate a condition which, from the consumer's point of view, is wholly impracticable. I have acoustic records sixteen years old that have been played hundreds of times and are today as good as ever. And if one must be constantly replacing records because of their quickly wearing out, the purchase of new issues must be curtailed by just that much. Hence it will be to the interest of the producer as well as the consumer, to strive for the greatest possible durability in the discs.

It must be said that many of the new process vocal records leave much to be desired. They give a false intonation and an inflated tone that are very quickly recognized by the educated ear, and to it are decidedly offensive. To the unedu-

cated ear—what one might term the ordinary, or radio ear—this quality may not be perceptible, or may even sound admirable. But the position of the phonograph as a musical instrument depends upon its meeting true musical tests and standards, not those of the uneducated ear.

Many of the new piano records are not a whit better than the old, if, in fact, they are not inferior. I am aware that the reproduction of piano tone is one of the biggest problems of the manufacturer of records, so write of it with that fact in mind. But the peculiar thing is that occasionally, and sometimes upon old acoustic records made twenty years or more ago, one will get snatches of piano tone of amazingly fine quality, even the overtones and dynamics being audible. Such things rank as happy accidents—but it is the task of the scientific recording process to track them to their lairs and make them not accidents, but the order of the day.

More than one commentator upon latter-day violin records has referred to the failure of the electrical process to negotiate the top of this instrument's range successfully. In trying out, recently, a set of records of a violin concerto, otherwise superbly recorded, I found it impossible to retain them as satisfactory because of the persistent squeak of the highest notes. On the other hand, some of my old violin records, when played on the new-type instrument, or with modern sound-box, are of almost flawless perfection.

Both old and new records continue to share a weak point that would seem to be capable of rectification. Otherwise perfect, the disc, as it revolves, gives out a slight "grind" with each revolution, as it reaches a certain spot. Sometimes this will be the case from the first groove, at the outside of the disc, to the last one, at its center. At other times it is audible only through a portion of the record. Is it due to some fault in the material of which this record is made, the master disc? Or is it due to a slight mechanical imperfection, the circle made by the groove at this particular spot being uneven or deflected? In either event, when it occurs it is very annoying and should be eliminated by further research and experimentation, for it is just as apt to occur on a record of the highest class as not.

Despite the vaunted capacity of the electrical process, or "light-ray" systems, to record the most elusive vibrations, it is apparent that recording directors have yet much to learn, especially in the matter of graduating their effects. A set of symphony records which I recently gave a thorough try-out I hated to turn back, but was forced to do so because in the pianissimo passages nothing could be brought out without the same needle making the fortissimi so loud as to be ear-splitting, utterly ruining their musical quality. This interpretation undoubtedly was pleasing in the concert-hall, but it recorded in quite different fashion. Moreover, the timbres and tonal values of many instruments are so capricious in their recording qualities, especially as related to and combined with those of others, that a "straight" recording, direct from the concert platform, will often give unsatisfactory results.

The new record, however, has manifestly done much more for instrumental than for vocal music. In one regard this is well, for the average owner, and even lover, of the phonograph, "goes to" the vocal record in the beginning, almost exclusively; indulging, if at all, only in solo instrumental discs, unless he is buying dance-music or the like. The appreciation of the orchestral, or instrumental piece, of the better grade, is a secondary growth and one that must be encouraged. Hence the brilliancy of the new records of this class is generally speaking, an excellent thing from the educational angle.

But, on the other hand, it is bringing about a neglect of the vocal records that is undesirable. I find that nearly ninety per cent of the valuable critical articles and appreciations of the new records which are published devote themselves only in passing to the vocals, and train all their heavy artillery and enthusiasm upon the instrumentals. This is jug-handled. It is true, perhaps, that just at the present time we are not living in the golden age of vocal art. The *de Reszkes* are dead, so is *Caruso*, so are *Plancon*, *Lassalle*, etc., among male singers; while there is no great group of sopranos and contraltos today to compare with that which existed in the early days of record-making, to go no farther back. Yet it is also true that there are today many admirable, even exquisite, vocal artists before the public, while it is also true that the recorded vocal repertoire does not even "scratch the ground" in that particular field. On the contrary, it is composed almost exclusively of the scarred and battered *chœurs de bataille* of the operatic and concert stages; or the "heart songs" and *chansons populaires* whose "damnable iteration"—and reiteration—well-deserves a let up or a change of venue.

If the new methods can be made to do as much for the vocalist as they have for the instrumentalist, and if the recording directors can only forget, for a while, the frayed and ragged regiment of operatic and other veterans and give us a new repertoire, there are great possibilities to be attained, I think, in that direction. Truly beautiful vocal records, which it is a joy to possess, can be made by artists not necessarily "great" and there cannot be too many of that description.

As a case in point, I was struck by the fact that during the late Beethoven centennial celebration, so little effort was made to provide any new or adequate recordings of vocal selections from the master's works. While it is true that, above all Beethoven was a composer for the orchestra, and secondarily for the piano and the string quartet, and wrote comparatively little for the voice, his one opera, *Fidelio* contains many beautiful and effective vocal passages, several of his songs are of exquisite beauty, etc., etc. But while the manufacturers seemed to be racing with each other in their attempts to put out new sets of the great instrumental works, practically nothing was done along vocal lines. If one wants a good vocal Beethoven record today, he can only obtain it through European recordings, and even then it is difficult. Several years ago, when Mme.

Calvé made her last American tour, and the wonderful preservation of her voice and the perfection of her vocal art amazed even the most blasé critics, I heard her, at a recital, give the "*Questa tomba oscura*" of Beethoven with such tonal opulence and moving interpretation, that it was, musically speaking, one of the most memorable moments of the entire season. It prompted me to sit down and write to the American firm which has issued the records of this famous singer, suggesting that it would be a splendid thing to have her make a record of this air. But in reply I received a very curt note in which the statement was made that my suggestion did not interest them.

In conclusion I feel bound to remark that thus far I have found no encouragement in the effort to get the manufacturers of records to issue suggested compositions which I would like to add to my collection. I have several times been so bold as to make such suggestions, always with due humility, but never have they received anything but the chilliest response. This is also true as regards the conductor of at least one well-known symphony orchestra. Being particularly pleased with some of the new orthophonic records made by it under his baton, I was moved to write him a letter of congratulation and, at the same time suggest the recording of several compositions which I had heard him conduct "*au naturel*" that seemed to me particularly adapted for effective and popular recordings. I also mentioned several other compositions not in the repertoire of his organization which I suggested might repay his scrutiny. I never received any reply to this effusion which, quite possibly, was taken by its recipient as an audacity upon the part of a "man in the street" inflicted upon one of the Olympian estate. In the light of these experiences, I have made up my mind hereafter to take what the "gods of the machines" vouchsafe us and make no effort to interfere with their programs; recognizing that "business is business" and, among business men, intolerant of outside impertinence.

British Chatter

By H. T. BARNETT, M. I. E. E.

London, July 1st, 1927.

There is no doubt whatever in my mind that the causes which operated to bring about a change over to the complicated and expensive process of recording electrically were the faults in acoustic recording due to the use of a horn to concentrate the sound and of a diaphragm to actuate the recording needle. While some records were so good that they bore no trace of tone distortion due either to the horn or to the diaphragm yet in the majority of cases there was bad megaphone effect from the horn, tunnel effect from parallel

sided work leading from the horn, and blast from the upsetting of the diaphragm. Spoken records nearly always exhibited terrible megaphone effect, pianoforte and other percussion records tunnel effect, and the 'cello, the French horn and high vocal notes generally succeeded in upsetting the diaphragm so as to produce heavy blast.

I never could see the least necessity for these faults nor the use of those parts of the recording apparatus that caused them.

I should be ever so pleased even now if some recording enterprise, perhaps too poor to record electrically, would record acoustically using a 6 foot concave glass reflector (it might be built up from relatively small segments) instead of a horn, with a pallet of thin aluminum (mechanically stiffened) situated in the focus of the reflector instead of the old-fashioned diaphragm. I believe this simple apparatus capable of giving far truer representation either of simple or of ensemble effects than can possibly be got with any microphone I have yet seen. If necessary a short hollow cone frustum might be used to bring the tone directed over as large an area as perhaps 8 or 9 square inches on the pallet.

A Recent Fault

The greatest and commonest fault on electrical recordings is recording room (or hall) resonance. It often makes a pungent toned instrument sound like two such instruments playing a fraction out of tune with one another. It makes a grand orchestra playing in an empty theatre produce a meaningless and most annoying jumble of tone by the time the music comes out of the gramophone. This fault was rarely present very badly except in one make on the old acoustic recordings, but now I regret to say it is coming very much to the fore and increasingly so, and needs the immediate attention of directors of recording or it may get for electrically recorded music a thoroughly bad name.

The Credenza

Mr. Harold Brainerd was good enough to send me some "phantom" drawings of this instrument. On studying them, while liking the shortness of the acoustic and its open construction, I feared that the double baffling of the tone would produce some confusion in the sound waves and that this would be increased by cross reflection in the angles of the square section expansion.

By the courtesy of a friend who brought one of these machines to London I have had an opportunity to test it. I have nothing but praise for it. The amplifier, starting at $\frac{3}{4}$ inch, is even more open in character than I had supposed. The second baffle seems to neutralize the effect one might have expected the first baffle to produce. The curve of flare in the horn is too rapid for there to be any cross reflection in the angles.

The tone of the machine is great in volume, free from tunnel, megaphone, interference and all other false effects and the scale balance is correct. The 32 foot organ tone is not quite so convincingly vibrant as that which I get from the flexible horn of the Peridulce, but that is

positively the only minus factor to set against the great tone volume.

I hope the machine will be issued in England; it is enormously superior to any machine of the saxophone horn type.

The sound-box of the machine I heard had a noise like a mouse fight going on within it when reproducing pungent tone, no doubt that was due to a mechanical defect that had developed, it must be a very difficult box to manufacture under commercial conditions. I should expect to get better results with a Peridulce sound-box.

The Prismatone

It is difficult to credit that the design of the Credenza leaves any loophole for improvement if an absolutely truthful reproduction with great volume is demanded, but since the high praise accorded the Prismatone in the May issue of this magazine I have been full of desire to hear it. Will some good American bring one over and show it to me, please?

Ultra-Brilliant-Recording

Quite in the early days of electrical recording—eighteen months ago I should think—Columbia in America recorded a three disc rendering of a Chopin pianoforte sonata played by Percy Grainger. It has never since been equalled for tone, volume, brilliance, clearness and the perfection of the scale balance from the highest note in the treble to the lowest note in the bass. I suppose everybody who is anybody has this record; I shall be greatly obliged if readers who have what they suppose to be correct reproducing apparatus will write and tell me how this record is wearing. There must have been something quite unique about the method of recording, and the fact that I have heard nothing comparable with it since seems to indicate that the makers may have been afraid of excessive wear taking place. My own record has been played 65 times and is in every way better than new; I should much like to hear how other folk are faring.

* * *

Since writing the above I have obtained four recent Parlophone records. They are: Pianoforte, *Soiree de Nicune* (4/6); Violin and Piano, *Sonata, Paganini* (4/6); Orchestral, *I Love You* (Waltz) (4/6); and *Cavalleria Rusticana* (selection) (4/6). The piano record is in a class with the wonderful Percy Grainger, and each of the other three is in a class at entirely by itself and quiet comparable in quality with the pianoforte recording. The violin recording is extraordinary, the instrument seems to be *a foot in front of* the gramophone and every note rings dead true in musical tone right up the scale to the highest note on my piano. My experience has taught me that undoubtedly all these records will improve when proper reproducing apparatus is used with them. May good fortune grant that we get at least a few each month in the future having as great brilliance and truth. I will mention them all and I hope that sooner or later they may be obtainable in America.

Even as I write there are two letters from thoughtful transatlantic correspondents, one in

Rio and one in Boston, telling me of a new American Percy Grainger record of a Brahms' Sonata that is even better recording than the Chopin Sonata. It must be a wonderful record and I hope it may soon be obtainable over here.

English Records

Last month I intended making a list of recordings made in this country that ought to be obtainable in America. Now I cannot do it because should there be a continuance of the ultra-brilliant kind of records I have just been writing about (American and German) then I could not advise anybody to buy any records at all except such undoubted three star numbers. They make the best of the other records in my collection seem quite dull and tame.

Fine Gauge Steel Grip Needles

The letter of "Needle Angler" in the June issue seems to show that he has misunderstood my references to fine gauge steel needles, so in the above sub-heading I have added the word grip and I do hope that my meaning will now be clear to everybody.

Ordinary fine gauge steel needles, such as are sold for the production of soft tone are most unsatisfactory things. In the first place, fine gauge as they are, their points are appreciably too obtuse to follow those very tiny sinuosities that represent the harmonics which constitute instrumental or vocal characteristic on high notes and in the second place they are so long in reference to their thickness that very rapid wave motions become disproportionately reduced. Added to these faults they are so flexible as to be pulled forward by heavy recording so that there is produced a constant wavering in pitch.

Fine gauge steel grip needles have none of these faults. They are so fine that even on high notes the instrumental definition is perfect. They are in effect (such a very short length only should protrude from the grip) so exceedingly rigid that scale balance is preserved and the tone volume is as great as can be got from really coarse horrid needles, there is no wavering in pitch, surface noise is reduced to a minimum. Provided they are used at 50° angle and not weighted to more than 4 ounces under correct track alignment conditions they do not wear the records, they *bur-*
nish them.

I know it is a great nuisance to have to insert each needle in the grip and then put the grip in the stylus bar needle socket but *it is worth the trouble.*

These needles have attained an enormous sale in England although of course they are quite unsuited for use by impatient or clumsy people or by those with grouty fingers or old age eyesight. I cannot understand why they are not made and sold in America. I have sent a packet comprising grip and needles to the Editor and one to "Needle Angler" and I hope they may get good results with them.

If the largest possible tone is desired the needle should not project more than 1-32 inch from the grip. To enable the grip to approach so closely

to the record as to make so small a projection feasible a slight flat must be filed at the appropriate angle on the bottom of the grip.

HANDS AND EARS ACROSS THE SEA!

LONG before the first issue of this magazine, when aims and plans were being discussed in the Studio, we often talked about the desirability of having a regular British Correspondent contribute to its pages. Recognizing that American readers would not be content with knowing what was going on here, but would wish to be kept in touch with the latest developments in Europe, and particularly England, home of "The Gramophone," the first gramophone societies, and a most unusual enthusiasm and interest in recorded music. From that time, through the early months of the magazine's appearance, we were in correspondence with various leading enthusiasts and gramophone authorities in Great Britain, many of them contributors to various publications on matter of technical or musical gramophonic interest.

Finally, from these various correspondents, we requested one to become a regular contributor to our pages, acting both as British Correspondent and our Technical Expert. To our pleasure, and to that since expressed by innumerable readers, Captain H. T. Barnett, M.I.E.E., agreed to join our staff and, as every follower of the magazine knows, has been writing his invaluable "British Chatter" ever since. Whatever mistakes and errors we may have made in our work with this publication, we congratulate ourselves that in this case, our choice could not have been improved upon, and we haven't the slightest doubt but that everyone will agree with us.

In order to satisfy the many inquiries for publication of the Captain's picture and some information on his career, we have at last (and with considerable difficulty) secured from the ever-too-modest Captain the accompanying snapshot and little personal article. As usual, Captain Barnett forgets himself in his enthusiasm for the work of musical and gramophonic progress—to which his own efforts have contributed so much—but everyone reading the article will be able to recognize from it the personality of the writer.

Many of our readers are already in personal correspondence with the Captain at his home address, 123 High Street, Old Portsmouth, England, and we can advise everyone who has a puzzling technical problem or other gramophonic question to be solved, to write directly to him. We can assure them of a most illuminating and helpful answer. Here at the Studio we are not—and do not pretend to be—masters of the many recondite technical points of phonographs; primarily concerned with the musical aspects, we naturally judge sound boxes, needles, etc., solely on the judgment of our ears, not stopping to figure out theoretical causes. The Captain, however, combines his technical knowledge with the musical, with the result that his "British Chatter" each month contains a veritable wealth of information

on a variety of topics. The letters received at the Studio almost every day testify to the interest and enjoyment it has to those who read it.

Before letting the Captain "speak for himself," we cannot forbear adding another word of praise for his famous slogan, *Hands and Ears Across the Sea!*, which we venture to say has done more good than anything we know to put an effective stop to an antagonism which at one time seemed to be springing up between British and American music lovers, and bring the followers of the movement on both sides of the Atlantic into a closer and mutually appreciative acquaintanceship. And such spanning of the ocean is on a plane with the recent achievements of Lindbergh, Chamberlin, and Byrd. Captain Barnett's feat may be less spectacular, but its splendid results have just begun to make themselves apparent.

123 High St.,
Portsmouth,
England
2-7-'27

DEAR MR. JOHNSON:

Many thanks for your two letters received yesterday and today, one of them enclosing proof of an excellent photo-process block from the little negative I sent you; it was only a snap-shot by a friend but is probably more true to life than a professional photograph would have been.

If I may trench on your space for personal messages, first I should like to say that the most interesting and easily the most educative incident attendant on my electrical work was my visit to the United States empty years ago to place the Faure-King traction storage battery patents for the American Empire (it is an Empire, and a very great Empire, although the Emperor is only called a President) an Empire evolved from and only maintained by the strong "horse-sense" of every member of it. I was only in the States for five months and covered no larger an area than the New York-Washington-Buffalo triangle territory, but I saw enough of the people, of their hospitality, and of their industrial and artistic life to make me feel that indeed I had been "born again," as the sky-pilots say, but actually, not metaphorically. What impressed me about the average American more than anything was his ability to nose through any amount of side issues straight to the things that matter and then to exercise unbounded patience and perseverance to turn his knowledge to *practical* account, always being dominated subconsciously by the axiom "the greatest good for the greater number." The Japanese have a proverb "As thorough as a German," if they knew as much about America and the Americans as I do they would say *As thorough as an American*.

I should like to congratulate America on having attracted Hope-Jones from home. He was the first great telephone engineer to devote himself to organ action and acoustic designing, with what immediate results and with what great aftermath everyone knows who has listened to



CAPTAIN H. T. BARNETT, M.I.E.E.

modern cathedral and picture palace organs. More than thirty years ago when I started work as an inspecting engineer on the Electrical Power Storage Co. Ltd. I was sent to Liverpool to call at the telephone exchange and see the chief engineer in order to find out how the battery was doing its work; he was not at the exchange and as my time was limited his office gave me his address in Birkenhead where I found him and got the necessary material to enter up my report. Hope-Jones was the man, and as we left his house together he asked if I would like to see what he had accomplished as an amateur organ maker. Of course I was delighted, my father was composer so I was fairly well steeped in musical lore, and particularly I loved organs; at the church I found he had just at his own expense entirely reconstructed the organ embodying his now well-known electro-pneumatic action, the work was practically finished, only a few last connections having to be made, and then he played and played and played, doing such things on the instrument as had never been possible before. Even on that first organ he had turned his knowledge of acoustics to good account by providing several new stop effects from reeds speaking through resonating chambers of (in those days) strange design. I wonder if Hope-Jones is one of those great telephone engineers who have done such valuable work on gramophone and loud speakers in America,—I wonder.

Having been all over the world on engineering work (how I wish I had the space to tell you something about Australia) when I married and settled down a little more than five years ago I thought I might well use some of my time in initiating a campaign for purity of design in gramophones, I had attained correct reproduction myself and saw no reason why every member of the public should not have a decent machine put into his hands instead of the horrible contraptions then being manufactured by completely unscientific firms who ought to have been making iron bedsteads or perambulators. Things are ever so much better today but until mica diaphragms have gone, until loose joints in tone arm ends have disappeared, until all reproducing needles are finer than recording needles, until people stop talking about "tuning" soundboxes, until even cheap gramophones have a correct scale balance, until one can buy accompaniment records to sing to and until all records are made of glass I am still going to keep on steadily hammering away contending all the time for purity, *purity, PURITY.*

So with my best wishes for the growing success of this brilliant magazine and my love to everybody in "beautiful sunny America," I am

Yours very sincerely,

HARRY T. BARNETT

Recorded Remnants

I AM forced to admit that my findings, or rather what I did not find, in France were very disappointing. I had been told, you may remember, some time ago of marvelous things that had been recorded there; of much new Strawinski, the modern Frenchmen, etc. But much to my regret I was able to find none yet. I heard a great deal of music, not the least interesting of which was the Russian Ballet with Strawinski conducting. But as far as finding him on a record—nothing. That is to say nothing except those things that we already know. I asked all of my friends that live in Paris, both Americans and French, and though some of them are promising young musicians, they could throw no light on my search. I went to the Gramophone Company and found nothing,—I went to the Pathe Company with the same result, I went to the best record dealers and, after I had finally made myself understood, found nothing of any particular interest.

There may be, and no doubt are, isolated individuals in Paris that are enthusiastic record collectors; I was not fortunate enough to meet any of them, and as a result I can not help but make the very obvious observation that the record situation in France has not been awakened. They are still in the state that we were in two years ago. All they sell is the record, not the music. What they need to help things along are magazines like THE PHONOGRAPH MONTHLY REVIEW and *The Gramophone.*

In England, however, we found quite a different situation! It was to be expected, of course;

but as we now look back on it two of our most pleasant memories of London were spent in connection with phonograph records.

I have been buying records for years from Imhof, at 110 New Oxford Street in London and I must admit that it was with quite a thrill that I directed the taxi driver to that address. I found all that I had expected and more! Mrs. Imhof, the manageress of the house, is a perfectly charming person and made us feel at home at once. We discussed at some length the record situation in England, in America and on the Continent and I was perfectly amazed to have her show me the very wide distribution that she has for records, India, China, Japan and all the British Colonies. But the thing that pleased me most was the way she runs her shop. It may be remembered that I have before had occasion to open some little criticism and comment on our American dealers. There, in England, at the home of Alfred Imhof, I found all that I have been arguing for, for the past year, in short my idea of the perfect shop! When she is hiring a new salesperson, Mrs. Imhof told me, the first question she asks is "What do you know about music?" and "What do you know about records?" The result must be obvious. But to make sure of myself, I put the service to the test. I hardly need say that my joy was complete when I found that not only was the service as courteous and as polite as any I have ever found, but when I asked for Ravel, Debussy or Beethoven the records were brought to me without a lot of questions, blank looks and fiddling through catalogues. The House of Imhof is one that any American dealer might well pattern as an example of the perfect Gramophone Shop.

I was happy to find at Imhof's copies of THE PHONOGRAPH MONTHLY REVIEW for sale on the counter, and they tell me that they sell a good many each month.

Our visit to Christopher Stone, the London Editor of *The Gramophone* at their office was one to be remembered with a pang of regret,—regret that we could not know him better and spend more time with him. As it was we took up the time of a very busy man for the good part of a day!

He, of course, showed great interest in just how we were developing in this country and I did my best to show him that, although our progress was slow at first, it was never-the-less steady and had made remarkable strides forward in the past year. He agreed that this was in great part due to the services of THE PHONOGRAPH MONTHLY REVIEW and wish me to say that they in England are more than anxious to help us along in any way they can.

Mrs. Fisher and I went to lunch with him at a very charming club in Soho. Our conversation, stimulated by good English spirits, drifted from music to literature and back to music and the Gramophone again, and although I have very delightful memories of that lunch I am forced to admit that they are a bit vague in my mind.

We then returned to his office and listened to some of the recent recordings of the National

Gramophone Society, and they are splendid!

Let it be whispered now that I think—mind you I say I think—that in the not too distant future the N.G.S. records will be available in this country.

It is to me personally a great sense of gratification that the first set of records of the Chicago Gramophone Society were so well received. But I must admit they would never have been the success that they are had it not been for my good friend Mr. Pollak who did in reality more work

than myself. Let it be clearly understood that neither of us are in the recording business, or are we out to make money out of any private recordings that we may issue. We are both in quite different lines of business and do this thing because we are much interested in music and in the phonograph. Although our plans are somewhat indefinite we hope to have another set ready by Christmas time. I will of course, give details later.

VORIES

The Growth of the Talking Machine Idea

By Dr. K. E. Britzius

FROM the earliest times man has had the notion that on certain occasions inanimate objects such as rocks, bushes, waterfalls, trees and images could and did utter articulate words. Witch doctors, medicine men and priests of many tribes and nations exploited and still do exploit this belief much to their advantage, and many famous events of history occurred because of these voices. Even now, though the oracles of the ancients have been replaced by ouija boards, automatic writing and mediums whose convenient throats can be used by talkative spirits, man's pleasure in voices coming from other sources than his own vocal organs remains unchanged. It is this persistent joy in a mechanical voice that has produced the phonograph of today.

The earliest actual record of the existence of a talking machine was discovered in the Imperial Library of Peking by an English Orientalist, Sir Robert Hart. He found a book several thousand years old which tells of a Chinese prince living a thousand years earlier who, desiring to keep his communications secret, spoke them into a curious box. This strange box would then be carried to the desired party who upon opening the box would hear the prince's words. It could then take back any message in the same manner.

The famous sphinx is supposed to have been rather silent, yet a chamber has been found in its head from which the priests of ancient Egypt could have proclaimed words to awe the multitudes. Then too, the Egyptians had a talking or rather a sound-provoking statue. Tacitus and Pliny the Elder and other writers, especially of the time of the Roman occupation of Egypt, tell of the strange sounds which would issue every morning, preferably at sunrise, from a colossal statue at Thebes. It is undecided whether the sounds were like a human voice or like the strumming of a harp.

In the thirteenth century Roger Bacon is said to have made a talking machine which spoke a few words. From this time on numerous contraptions with uncanny powers are mentioned. We hear of an automatic duck which quacked and

ate corn, a mechanical flute player who would oblige with a few familiar airs. Cyrano de Bergerac toyed with the phonographic idea, and John Wesley in a preaching tour of Ireland is said to have come across a clock maker whose great pride was a clock which would announce all the hours in a deep voice.

With the eighteen-hundreds, automata became quite numerous. An automatic chess player gained much success, and music machines had a vogue. Beethoven composed his Wellington's Victory for a Panharmonicon invented by Maelzel. Thayer tells us that this machine combined the instruments then employed in military bands with a powerful bellows, the whole being enclosed in a case. The motive power was automatic and the keys were touched by pins fixed in a revolving cylinder as in a music box. Each composition had its own cylinder and among them were Cherubini's Lodowska overture, Haydn's Military Symphony and Handel's Timotheus. Beethoven's allegretto scherzando from his eighth symphony seems to have been inspired to a great extent by an automatic time beater, the metronome, also an invention of Maelzel.

Many experiments were made to reproduce the human voice and some success was achieved. By forcing air into various shaped cavities, Kratzenstein, a Russian, imitated the voice well enough to obtain a prize from the Imperial Academy of Sciences at St. Petersburg. Willis of Cambridge obtained the whole range of vowels, and Kemperlin of Vienna finally succeeded in getting complete sentences by manipulating a rather complicated box of his own construction. The triumph of this method of sound reproduction was reached in 1860 by Faber, who constructed a vocal automaton which, one account says, "was constructed along anatomical lines analogous to those governing the human voice. The lungs were represented by a keyboard in the trunk, from which air was forced through tubes in the throat to play upon ivory reeds which took the place of vocal chords. In the larynx a small wheel was inserted to control the roll of the R and a rubber tongue with

lips of the same material enunciated the consonants." These machines were short lived, but the great amount of speculation during the nineteenth century on such automatons prepared the way for the phonograph.

In 1806, Thomas Young, an English physicist, proved by means of a stylus and a tuning fork that sound vibrations could be recorded on the head of a drum. Experiments continued in this vein for the telephone, too, was then looming in man's imagination and in 1857 M. Leon Scott, a Frenchman, closely following previous discoveries, got very near to the realization of our talking machine. He made a machine called the Phonograph which consisted of a diaphragm and stylus so arranged as to record sound waves on a lamp-black rotating cylinder. Charles Cros, another Frenchman, wrote an article explaining how the Scott machine could be made to talk and delivered it to the Academie des Sciences in 1877, but did nothing practical with it. In the same year Thomas Edison, attempting to relay and strengthen the sound made by Bell's telephone transmitter actually made the Scott Phonograph talk! He built his machine on similar principles to those of the earlier machine but used tinfoil instead of carboned cylinders for recording. The tinfoil impressions had sufficient strength to give back the recorded vibrations to the diaphragm when the groove was passed along the stylus a second time.

For ten years Edison did nothing important to improve his discovery. The telephone was being developed at the same time and no doubt claimed much of his attention. The most important laboratories working on the two inventions were: (1) the Volta Laboratory Association, which included Alexander Graham Bell, his brother Dr. Chester Bell and Sumner Tainter, an associate, located in Washington; (2) Edison, located in New York City; and (3) Emil Berliner's Laboratory, also located in Washington. The Volta people succeeded in substituting a wax for the original tinfoil cylinder, but Edison bettered the wax with a harder compound. In 1886 the Volta association obtained a patent which provided for the cutting of a record instead of indenting it as by the Edison method and a year later formed the American Graphophone Company of West Virginia. Much litigation followed with the Edison interests, so in 1890 the two parties joined hands as the American Phonograph Company with Jesse Lippincott as president. By this time the third laboratory mentioned above, Emil Berliner's, had developed and placed the *disk* machine on the market. This machine was eventually to render the Edison cylinder machine obsolete. During this development the talking machine was fast becoming a new wonder of the world. Its emissaries were received with much awe throughout Europe. Many wouldn't believe it and in Russia the Edison representative was suspected of magic and hurried out of the country by the Czar's secret police.

In these exciting nineties, Eldridge Johnson, later of the Victor Talking Machine Company, came across a talking machine in his machine

shop. He says, "It sounded much like a partially educated parrot with a sore throat and a cold in the head." However, he saw possibilities in this mechanical parrot and experimented with it. He soon got into trouble with the Berliner company over the Berliner patents, the chief difficulty being his use of the lateral cut groove which Berliner had patented in 1895 instead of the original "hill and dale" method of Edison. After long litigation an agreement of great advantage to both parties was reached and the Victor Talking Machine was formed in 1901. Its family tree consisted of the American Graphophone Company, The Improved Record Company and The Eldridge Johnson Incorporated. By 1903 the Victor company absorbed the Universal Talking Machine Company, makers of Zonophone products.

In the mean time, the American Phonograph Company of 1890 had ceased operations, but the Bell-Tainter half continued to market through a selling organization originally formed in 1886 by Edward D. Easton and called the Columbia Company, which later became the Columbia Graphophone Company and after many changes the Columbia Phonograph Company of today, while the Edison half of this early company became the National Phonograph Company and finally in 1912 the present Thomas A. Edison Inc.

At first this new marvel appealed as a toy. One would whistle at it and it would whistle back, perhaps fainter but no doubt shriller. One's laughter, shouts and screams all came back to him in a fairly recognizable form and a "banjo recording was a delight" (?) It soon found its way into bad company, and became a familiar sight in amusement parks and saloons as a nickle machine. What wheezy songs a nickle would evoke from the contraption, filling the listener with wonder and admiration! The phonograph had to be smuggled into England, for the American companies controlled the European rights. There it became a traveling side show. A crowd never failed to assemble wherever it was shown and the shillings flowed out of their pockets. Many a person spent hard earned money to hear Gladstone's voice, which, incidentally, had been imitated for the recording by someone else as the original record had worn out early. But the imitation proved so good, or perhaps the reproduction was then so poor, that many who should have known the difference were completely taken in.

Records were at first very scarce and valuable since only a few could be made from the original. The chief pleasure of the then necessarily wealthy phonograph owners was in the recording of their own voices or anything else and playing the record back. Then came the electroplating process in an adaption for the phonograph industry. The mother wax record could now be duplicated in metal, from which almost any number of records could be obtained. The recording end of the industry increased, record sales mounted and the various companies became interested in the recording artist! Firms pleaded with celebrities and offered them generous contracts if they would make records. In 1902 Caruso made his first

record in Milan; by 1905 he was exclusively signed up with the Gramophone Company Ltd. of England. Calve and Scotti joined up. Eduard de Reske, Schumann-Heink and Sembrich were obtained for the Columbia company. Public interest mounted and the phonograph moved out of the hardware and sporting goods stores, where it had been sold, and became a musical instrument handled by dealers in musical merchandise.

Phonograph Activities

On learning of a proposed visit of the Editor to Philadelphia, Reverend Herbert B. Satcher, President of the Cheltenham Phonograph Society, called a special meeting of the Society for Thursday evening, July 7th, kindly inviting Mr. Johnson together with Mr. R. P. Wetherald, Assistant Manager of the Record Order Department of The Victor Company, to be present as the guests of honor. The illness of Mr. Johnson and the consequent postponement of his trip prevented him from having the pleasure of attending the meeting as anticipated. The Society directed Rev. Satcher to convey their expression of sympathy to Mr. Johnson, their regret at his inability to be with them, and their hopes for his speedy recovery.

Nine regular members were present and seven visitors; two of the latter enrolled and several others indicated their intention of joining the Society shortly. The Program was presented by Mr. Harold T. Mason (of the noted Centaur Book Shop of Philadelphia) who selected the following works from his collection of rare foreign recordings:

ORCHESTRA (Polydor Record—German)

Excerpts from the opera entitled "Intermezzo"—Richard Strauss

1. Waltz (two sides)
2. Intermezzo between Acts 1 and 2 (two sides)
State Opera House Orchestra of Berlin
Dr. Richard Strauss, conducting

CHAMBER MUSIC (Privately Issued Record—English)

"A Summer Night on the River" (two sides)—Frederick Delius
National Gramophone Society Chamber Orchestra

SMALL ORCHESTRA (Privately Issued Record—English)

Dance Sacree et Danse Profane (three sides)—Claude Debussy
National Gramophone Society Chamber Orchestra

ORCHESTRA (Polydor Record—German)

Two Nocturnes—Claude Debussy

1. Nuages (two sides)
2. Fetes (two sides)
State Opera House Orchestra of Berlin
Otto Klemperer, conducting

ORCHESTRA (Columbia Record—English)

Polovetzian Dances from "Prince Igor"—Alex. P. Borodin (three sides)
London Symphony Orchestra
Sir Thomas Beecham, conducting

The progress of the Cheltenham Society will bear the observation of everyone interested in the



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movement. Needless to say, the Editor looks forward to the time when it will be possible for him to be present at one of these enjoyable and noteworthy meetings.

While definite announcement of a new Phonograph Society cannot be made this month, we have evidence that is just as good for a Society in Baltimore, Md., before very many months have passed. Baltimore has apparently fallen victim to a sudden epidemic of *dementia phonographia*, or at least a wave of enthusiasm of the most frenzied sort seems to have swept over that community. Subscriptions for the magazine—almost all to begin with the first issue—have been pouring in, accompanied by letters which plainly reveal the sincere interest of the writers in music and the phonograph.

Miss Alice A. Kirby, Manager of the Phonograph Department of the Kranz Music Store, is evidently keenly interested in the movement and we might venture to suggest that any of our readers living in that vicinity who would be anxious to join a Baltimore Phonograph Society should get in touch with her.

We hope to be able to make the definite announcement very soon, for with such enthusiasm as we have been privileged to glimpse rampant in Baltimore, a flourishing society will surely be the next step.

Columbia-Kolster, New Reproducing Instruments

An announcement of unusual importance to phonograph and radio dealers and of great interest to the public who are watching the latest development in reproducing instruments has just been made jointly by the Columbia Phonograph Company of New York, makers of the Viva-tonal Columbia Phonograph, and Federal Brandes, Inc., of Newark, N. J., manufacturers of the Kolster Radio set.

Two Years Intensive Work

For more than two years the engineering staffs of both companies have been working intensively, independently and together, to evolve a superior reproducing instrument, or combination of instruments, at a price lower than any corresponding type of instrument now on the market. During that time more than one hundred different devices of every imaginable kind were tested in the laboratories. Each company brought to bear a wealth of experience in its own field. Each was already marketing products of outstanding merit. The Viva-tonal Columbia phonograph remarked for its tonal reproduction, although in production less than a year, has already accounted for big sales in the American and foreign markets. The Kolster Radio, because of its simplicity of operation, tone, volume, selectivity, and sensitivity is held in high esteem by people who know radio.

Two types of instruments are included in this first joint announcement: The Columbia-Kolster Electric Viva-tonal and the Columbia-Kolster Radio Combination. Both types will be in the dealers' hands within the next few months. Beautiful cabinet designs and wood combinations are now being worked out.

Columbia-Kolster Electric Viva-tonal Phonograph

For those who have not heard a phonograph record played on a phonograph with an "electric pick-up," recent developments in this field are nothing short of astounding. To those familiar with this phase of reproduction methods, the Columbia-Kolster Electric Viva-tonal Phonograph is a revelation. The volume can be increased or decreased at will; shadings of sound, recorded in the records, but impossible of reproduction on the ordinary phonograph, are brought out in all their elusive beauty. The instrument has an electric pick-up of its own design with unique and exclusive features which are made available for the first time. It is equipped also with an amplifier and power cone speaker, the equal of anything on the market in performance and the superior in tone.

Columbia-Kolster Radio Combination

The Columbia-Kolster Radio Combination has all the features of the Columbia-Kolster Electric

Viva-tonal Phonograph plus the latest thing in radio receiving sets. The operation of this combination electric phonograph and radio is simplicity itself. The mere throwing of a switch changes the phonograph to a radio or vice versa. The tonal effects are equally perfect; in fact, exactly the same, whether the instrument is played as a phonograph or a radio. The instrument is equipped with Cunningham tubes.

Resources of Great Companies at Disposal of Columbia

A contract for a term of years, involving Federal-Brandes, Inc.; Brandes, Ltd.; Canadian Brandes, Ltd.; and the Federal Telegraph Co., places at the disposal of the Columbia Phonograph Company, in conjunction with the organizations of its own and world-wide affiliated companies, vast research and production facilities in the development and marketing of the new products.

The Personalities Behind the Products.



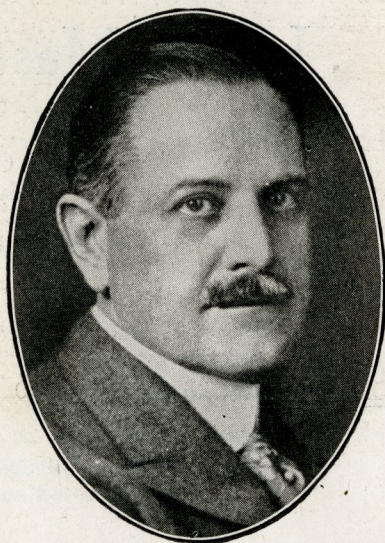
LOUIS STERLING

The outstanding personalities behind the new Columbia-Kolster line of electric phonographs and radio combination are Louis Sterling, Chairman of the Board of the Columbia Phonograph Company and Managing Director of the Columbia Graphophone Company, Ltd., of London, an outstanding figure in the phonograph industry in every quarter of the globe; H. C. Cox, President of the Columbia Phonograph Company who with Mr. Sterling is responsible for the remarkable



H. C. Cox

come-back of that Company; Rudolph Spreckels, banker and capitalist of San Francisco, Chairman of the Board of Directors of Federal-Brandes, Inc., and the Federal Telegraph Company of California; Lieutenant-Commander Ellery W. Stone, U. S. Naval Reserve, President of both above named companies, recognized authority on radio and author of text books on that subject;

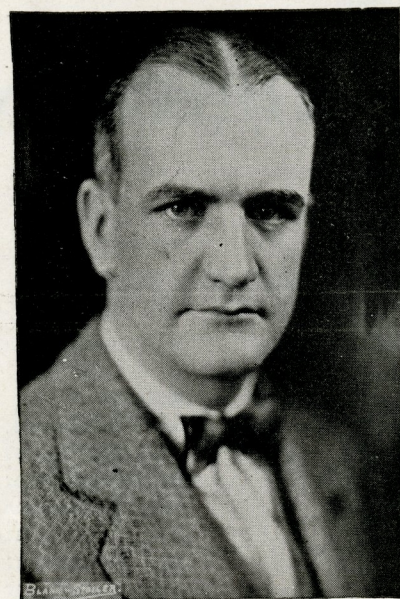


RUDOLPH SPRECKELS

and Dr. Frederick A. Kolster, Chief Research Engineer of the Federal Telegraph Company, a radio scientist of international reputation, who has been engaged in radio research work since 1902 and who has developed among other inventions and devices the Kolster Decremeter, the Kolster Radio Compass, and the Radio Fog Signalling System. Mr. Kolster, who for many years was Chief of the Radio Division of the United States Bureau of Standards, is also responsible

for the practical development of the small, rotatable loop which is an integral part of the Kolster Radio Compass and which was later to be used in connection with broadcast receiving sets.

Within the last year, the Columbia Phonograph Company, the Columbia Graphophone Company, Ltd., and their associated companies, have en-



ELLERY W. STONE

larged their scope of activities with amazing rapidity in every part of the world. In this country, the Okeh-Odeon division of the General Phonograph Corporation has been taken over, and a factory opened at Oakland, California. In Australia, a new factory has been completed;



DR. F. A. KOLSTER

while, in Japan, the Nipponophone Company, the largest manufacturer of phonographs and records in the Orient has recently been purchased. Columbia now has factories in sixteen countries. In March of this year, Columbia sponsored Beethoven Centennial Week which attracted such international attention; and a radiogram received from Vienna a few days ago announced Columbia's offer of \$20,000 in prizes for the completion of Schubert's Unfinished Symphony as the feature of the Schubert Centennial Commemoration Observances in 1928.

COLUMBIA FINE ART SERIES OF MUSICAL MASTERWORKS

"A Record Library of the World's Great Music"

THE CHAMBER MUSIC OF BEETHOVEN ON COLUMBIA NEW PROCESS RECORDS

These exquisite works, to which the master devoted so much love and care and in which he embodied so many of his most intimate musical thoughts, hold for the appreciator of music unending pleasure. Only in the Columbia Masterworks Series is there to be found anything approaching a complete offering of these in record form. The list below includes the Beethoven Centennial issues of March, 1927.

SET NO.

- | | | |
|-----|--|------|
| 66. | Beethoven: Quartet in G Major, Op. 18, No. 2; in Six Parts | 4.50 |
| 59. | Beethoven: Quartet in C Minor, Op. 18, No. 4; in Six Parts | 4.50 |
| 60. | Beethoven: Quartet in B Flat, Op. 18, No. 6; in Six Parts | 4.50 |
| 49. | Beethoven: Quartet in F Major, Op. 59, No. 1; in Ten Parts | 7.50 |
| 50. | Beethoven: Quartet in E Minor, Op. 59, No. 2; in Eight Parts | 6.00 |
| 51. | Beethoven: Quartet in C Major, Op. 59, No. 3; in Eight Parts | 6.00 |
| 26. | Beethoven: Quartet in E Flat, Op. 74, in Eight Parts | 6.00 |
| 56. | Beethoven: Quartet in F Minor, Op. 95, in Six Parts | 4.50 |
| 6. | Beethoven: Quartet in C Sharp Minor, Op. 131, in Ten Parts | 7.50 |
| 27. | Beethoven: Quartet in A Minor, Op. 132, in Ten Parts | 7.50 |

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|-----|--|------|
| 55. | Beethoven: Quartet in F Major, Op. 135; in Six Parts | 4.50 |
| 52. | Beethoven: Trio in B Flat, Op. 97 for Violin, 'Cello and Piano;
in Ten Parts | 7.50 |
| 65. | Beethoven: Sonata Appassionata, in F Minor, Op. 57, for Piano;
in Six Parts | 4.50 |
| 54. | Beethoven: Sonata quasi una fantasia (Moonlight Sonata), Op. 27,
No. 2; in Four Parts | 6.00 |
| 53. | Beethoven: Sonata in A (Kreutzer Sonata) for Violin and Piano;
in Ten Parts | 7.50 |
| 38. | Beethoven: Sonata in A, Op. 69, for 'Cello and Piano; in Six Parts..... | 4.50 |

Latest Masterworks Issues, Now Available

WAGNER ALBUM NO. 1

Goetterdaemmerung: Song of the Rhine Daughters
Flying Dutchman Overture—Tannhaeuser: Bacchanale
Siegfried Idyll—Parsifal: Transformation Scene
Set No. 68—Eight Double-Disc Records in Leather Album, \$12.00

DEBUSSY

IBERIA (Images pour orchestre, No. 2); Complete in Five Parts
By Paul Klenau and Royal Philharmonic Orchestra
Set No. 67—Three Double-Disc Records with Album, \$4.50

HAYDN

QUARTET IN C MAJOR, Op. 54, No. 2; Complete in Five Parts
By Musical Art Quartet
Set No. 69—Three Double-Disc Records, with Album, \$4.50

These famous works, as recorded complete by Columbia electrical process, ably carry on the traditions of the Columbia Masterworks Series as the greatest collection of recorded musical compositions in existence. Ask for Columbia Masterworks Supplement No. 8.



COLUMBIA PHONOGRAPH COMPANY, 1819 Broadway, New York City



Columbia NEW PROCESS Records

MADE THE NEW WAY — ELECTRICALLY, VIVA-TONAL RECORDING. THE RECORDS WITHOUT SCRATCH.

Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue, Boston, Mass.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In the excitement of producing new phonographs, the American manufacturers have neglected to provide us with suitable storage places for our records. Instead, they have reduced the number of albums to make room for the larger new-style horns, until now we have only a few narrow spaces in which to keep our music. Furthermore, the album itself is an obsolete and unsatisfactory storage device. Anyone who has lifted albums filled with twelve-inch records knows how ponderous and awkward they are and how soon they begin to sag and lose their shape under a heavy load. During an hour's playing of the phonograph, we may draw records from a dozen albums, so that we must either lift great tomes every five minutes or allow our library tables to become littered with open volumes in the greatest confusion. Nor does it help matters to assign only one kind of music to an album, for our programs are often of the most varied sort. Nevertheless, in the case of the album sets of long musical works, the situation is entirely different. Here we draw records continuously from the same album, which does not become heavy because it contains only four or five records. There is also something rather pleasing in the idea that one is building up a library of musical books. This, then, is the province of the album.

But what shall we do with the scores of loose records in our collections? There is, of course, an awful alternative to albums with which my readers are probably familiar. I refer to those black boxes in which a hundred records or so may be filed between cardboard separators; and filed they are whenever they are withdrawn or replaced from between their dusty and gritty index cards. Perhaps the tough old emery-surfaced records of the early days came forth without apparent bad effects, but in such an atmosphere the present-day records with their highly-glazed surfaces can be depended upon to develop static. And, too, these metal-cornered, leather-handled cases convey the uneasy impression that the family is about to move.

At present it is to England that we must look for adequate filing equipment. This is not surprising when we remember the difference between the American phonograph enthusiast and his English cousin. The American, having spent lavish dollars on an expensive phonograph and Red Seal records, is quite willing to sit back and enjoy the music without giving further thought to the mechanism that produces it. On the other hand, the Englishman, having chosen his gramophone with great pains from a score or more of possible makes, and having picked records with a canny eye for bargains from half-a-dozen catalogues, has hardly begun. He is now likely to buy several extra sound-boxes of various patterns and temperaments and to change them every five minutes to suit the record that he is playing. There is an English firm that offers four sound-boxes that differ one from another only in being tuned respectively for playing electrical or mechanical recordings with either steel or fibre needles. To the American, who thinks of his sound-box as an integral and unchanging part of his instrument, this unconcerned tampering with sacred things is reminiscent of his own childhood, when he used to poke hairpins into his father's watch. The Englishman swears that he knows by name and can tell blindfold a number of brands of needles that look identical to the unsympathetic American. England is bitterly divided on the question of the merits of a certain needle of peculiar shape known as the "Petmecky." If anyone tried to produce such a needle on these shores, we should think that the needle-making machine had misfired. All in all, the English enthusiasts treat their gramophones much as we treated our radios a few years ago; they want to know why the wheels go 'round, and they are not satisfied until, figuratively speaking, they have added a cog or two of their own.

To return to our subject, from which we have strayed, it is not surprising in the light of the explanation above that England should have excelled us in the manufacture of filing equipment. Although not many American phonograph owners would care to import anything so large or expensive as a record cabinet, I am going to describe three of the best English systems in the hope that enough inquiries will be sent to the manufacturers to stimulate them to make their products available in this country. Perhaps some day our own manufacturers will wake up.

First, there is the ingenious filing cabinet made by A. A. Brown, Glasgow, S.E., Scotland. This contains shelves on which rows of envelopes are supported. These envelopes ordinarily present their opening at the top, but because of their peculiar semi-circular shape they may be rolled forward in the cabinet so that the opening is toward the front. In this position the record can easily be withdrawn and replaced. Although the envelopes cannot roll out of the cabinet by accident, they can be removed for rearrangement.

Next there is the "Sesame" cabinet. To quote the manufacturers:—"A turn of the key and 'Open Sesame!'—the reason for its name becomes abundantly clear. Slowly and silently, despite its heavy load, the cabinet swings open, checked by the pneumatic controlling device; and inside you see 150 records standing on edge one behind the other. . . . The cabinet is closed again; and this time you realize that the records are, in fact, stored flat and only presented on edge for convenience of withdrawal. No record can warp in a 'Sesame.' Other details strike you . . . the interior floating lid, which locks automatically against the record container when closed, forming a double protection from that ruthless destroyer of records, dust."

Lastly, we have the "Jussrite" system. It consists of a cabinet containing at the top two rods on which envelopes are hung vertically, much like coat-hangers. Although the "Jussrite" method of filing is less spectacular than the "Sesame," it is also a great deal simpler, cheaper, and, I think, more compact. Captain H. T. Barnett, the English gramophone expert, uses it exclusively for his large library of records. Captain Barnett says in his "Gramophone Tips":

"It is absolutely essential that records should be kept very dry indeed if the modern good surface is to be maintained. They should be kept in a dry room and in cabinets, not in albums. If damp air can at any time get even to the edges of paper bags or albums containing records, the paper will pick up moisture from the air almost instantly and transfer it to the surface of the records, which will then soon lose their fine polish and develop surface noise."

Evidently Captain Barnett finds that the material of which "Jussrite" envelopes are made is non-absorbent. To make the operation of the system a bit clearer, I quote from the "Jussrite" catalogue:—"The 'Jussrite' Way: 1. Select title from index, noting the number. 2. Take hold of corresponding tab in filer and draw it forward slightly. 3. Container now protrudes about an inch. Extract record. 4. The inter-grip between containers holds empty one in its forward position, so that replacement is instantaneous. The record cannot be returned to the wrong container. 5. The act of returning the record, with a slight downward pressure, automatically returns the container to its alignment with the others." For making use of waste space, such as on a closet shelf, the "Jussrite" Frame Model is splendid. It consists of two solid rod supports to be fastened at either end of the shelf, the rods themselves, which can be cut to any length, and as many envelopes as the space will accommodate.

To summarize the protection that the three cabinets offer, the "Jussrite" and Brown systems provide envelopes; while the "Sesame" provides only separating cards, but in the latter the whole cabinet is carefully sealed dust-tight. All three devices can be supplied in various sizes holding from one hundred records up and in various cabinets to harmonize with any decorative scheme. Special models can be made to order. There are also special sizes of frame models available to fit the record compartments of existing gramophones, as well as sectional units that can be added to as one's collection grows.

In closing, it seems only fair to give the American manufacturers their due. The Victor Talking Machine Co. has recently announced in its trade journal that a record cabinet is being built to its design. The cabinet, which looks extremely attractive, is designed to take records on end, ten-inch disks being filled on one side and twelve-inch ones on the other.

The records are separated only by cardboard guides, which does not seem adequate dust protection, since the lid does not look dust-tight. By replacing the cardboard with non-absorbent envelopes, the Horrocks cabinet could be made very good. But no one model can satisfy every need. If some of the smaller manufacturers who are vainly trying to find a market for their phonographs in the face of competition would turn their attention to this unworked field, they would benefit themselves and us.

Milton, Mass.

GARDNER BARKER.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have been reading the PHONOGRAPH MONTHLY REVIEW ever since its first publication and I imagine my subscription was one of the first you received from Kansas City.

I like the things you print exceedingly well and admire your policy of taking an unbiased and frank stand in giving opinions. I have been following the criticisms and I have purchased a number of records solely upon these criticisms and have yet to be disappointed in the purchase made.

I have one of the large Columbia Viva-tonal Machines and my taste in music runs more to the classical track and I notice you have received a shipment of records from Alfred Imhoff, and wish to say that the service you spoke of is typical of this firm. I have received a number of shipments from them and have always found them to be very prompt and efficient.

Speaking of British releases, I am wondering why you do not get some of the Gramophone Company's organ recordings and write an article on, or make some criticism of them. Being a lover of organ music, I have practically all the electric recorded grand organ recordings that have been issued by the British Victor Company and inasmuch as these recordings have been recorded in Westminster Abbey, Kingsway and Queens Hall, etc., I consider them wonderful. There is nothing I have heard in the United States that will anyways near compare with them, with the possible exception of the Mormon Tabernacle records and the Largo and Pomp and Circumstance record of the Chicago Orchestra with the organ.

I believe many American phonograph fans would be enthusiastic over the British organ records if they had some way of learning about them and knew how to secure them without a great deal of trouble.

By the way, Columbia is making some good grand organ recordings in England also.

I have been reading after Captain Barnett quite a little bit, and the strange thing to me is that our American Companies pay very little attention to needle track and needle alignment, and know nothing about needle grips such as the Euphonic and the Sympathetic. I notice you are trying out one of these grips. I have a Euphonic Grip and needles which I use with my Columbia Viva-tonal and I find the tone is all that is to be desired. I have always used the smallest, finest point needles I could purchase in this country and since getting the Euphonic Grip and needles, I am still better pleased with the tone.

If a little more attention was paid to needle track alignment, the reproduction of music and phonograph records would be pretty good. One beauty of the Euphonic Needle is that there is very little side wear in the groove and this makes for lasting qualities and also reduces surface noise and gives a better definition of tone.

I am glad you are going into these things and am pleased to notice you are trying out one of these Grips.

Kansas City, Mo.

NOBLE D. GILKESON.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I don't want to take up too much of your time and space but since writing you last month my estimation of supposedly 100% phonograph enthusiasts has been given a pretty heavy jolt and I'd like to ask my friendly enemy Mr. Fisher (who was so ready to duel with me a while ago and who has kept so quiet since) just what he thinks of a case like this and whether it's typical of others. Since I've been trying to get at least some kind of a slant on classical music and the folks that buy it I've been dropping in once in a while on a friend of mine who has a record place that makes more of a specialty of the celebrity records (my own customers are about as much interested in them as I used to be). Well, while at this other place I noticed a rather distinguished appearing youngish looking man looking over the latest releases and giving out a regular lecture on records and music.

Thinking, here's my chance to pick up a little expert information, I asked the fellow dealer to introduce me, and then I began to get what I thought was the real secrets of the phonograph game. After pointing out the technical defects in one of the standard machines in the shop, he showed me a letter from a big official in one of the leading companies, letting me understand that his suggestions were the deciding thing in what records should come out. There was the letter all right, thanking him for suggestions and giving supposed information on releases, etc. I was sure then that he was the real thing among enthusiasts and I swallowed everything he said further, and believe me he said plenty.

But when he finally left my friend the dealer had the laugh of his life on me. And, to my surprise, I learned that this enthusiast was the biggest fake of the town. The other dealer had been fooled in the same way by his arrogant mien and know-it-all manner, to say nothing of the letters which he exhibited upon the slightest excuse, or even without one. Instead of keeping abreast of all the latest developments, he was absorbed in one company and its work only, giving absolutely no consideration to the best things of the others. He had bought a machine and long ago had eaten up all the dealer's and manufacturer's legitimate profit by his incessant demands for adjustments and overhauls (usually unnecessary and when they were needed, it was on account of his own dickering with the machine). He had brought the electric motor back no less than three times to be cured of the results of his tampering with it, and the dealer began to shiver every time the fellow appeared for fear that something new would have to be done to either motor, sound box, or tone arm. All that was bad enough, but when he fell into a terrible temper at the slightest hint that perhaps he was the cause of the trouble and even berated the dealer for including the customary invoice with a batch of records he took out. even his supposed "experience and standing" upon which he was never tired of dwelling, could hardly excuse his actions. Then when the dealer looked into the matter a bit and found out from the company's representative that the official who wrote the impressive letters was merely humoring another "crank" along to keep him from doing worse mischief and that instead of taking his important "suggestions and expert advice" seriously, it was all promptly filed in the wastebasket, all faith was pretty well destroyed in the "enthusiast". And even the little left was quickly gone when it finally came out that the "expert" couldn't play any musical instrument, knew absolutely nothing of musical history, or literature, and attended only concerts of a few second or third class singers.

Now I ask you, Mr. Fisher, how many more such silly conceited jackasses are there in the movement, and how much harm are they doing with their pretensions and arrogance? Give me credit; I may not know how to spell the name of Stravinski and I may know nothing about music, but at least I make no bones about my ignorance, I simply say that I don't think it's fair that dealers like me should be expected to know all about music and to carry classical record sets which we don't really understand or know anything about. But this example of a phonograph expert is proved to know about as much as I do, for all his way of passing himself off as a past master of all branches of the game. You claim we "ignorant" dealers are holding back progress; how much holding back is done by such "expert" enthusiasts?

I've been reading in the magazine an article telling the manufacturers what they should do and what they shouldn't do and am beginning to wonder if there are a good many more "enthusiasts" of the calibre of the fellow described. I'd like some enlightenment on this subject because it seems to me that such fellows are going to spoil all your fine plans for progress if they're kept in good standing by the really serious enthusiasts, whose good work shouldn't be allowed to be tainted by such harmful and deceitful imposters.

New York City.

S. K.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As a dealer handling various leading makes of instruments I should like to make a suggestion about one particular make (perhaps better not named) which might be—in fact, would be of real value to the manufacturers. Dealing with a good many prominent and well informed enthusiasts and keeping up myself pretty well on technical points, I know that the instrument in question has been a failure on account of one big reason, the faulty alignment and the faulty construction

of the tone arm. It seems that the company making the machine doesn't know enough to correct these faults and so have a wonderful phonograph. I'd like to suggest that they send over to England for your technical expert, Captain Barnett, the real pioneer in such points of alignment, etc., and still the leading authority, and have him spend a couple of weeks at their factory correcting their instruments. This is just a suggestion, but I hope it may have some effect, for it is extremely unfortunate that this leading company should not have an instrument that would be up to every standard of correctness and merit.

Philadelphia, Penna.

PHILADELPHIA DEALER.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Noticing your mention of the new Columbia sound box in the "Preliminary Sound Box Survey" last month, I'd like to testify to my own satisfaction with this fine reproducer. My instrument is a wonderful old-style Victrola which neither my family nor I wanted to lose, although we recognized that a new sound box was needed for the powerful electric records of today. At Henderson's, on Boylston Street, Mr. Scott, the Manager, kindly showed me a number of new reproducers and it was with his always reliable advice that I finally chose the Columbia box, which is made with a special fitting for old Victor instruments. (And by the way, it's also a pleasure to testify to the fact that there's one dealer's place where really expert advice and service can always be had!) The new sound box has proved to be all and more it is claimed to be, and careful trial has proven that it improves my phonograph 100%; it's wonderfully light in weight, so doesn't wear the records; it can handle both the most powerful electric and the faintest acoustic record in a way I had never imagined was possible; and for tone, volume, and clearness it is unexcelled by anything I have yet heard.

I have followed the magazine from the very beginning and take pleasure in adding my praise of it to the equally well deserved praise of this new sound box and of an efficient and intelligent dealer.

Dorchester, Mass.

CHR. SANDBERG.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I want to thank you for the opening article on soundboxes, and I am glad to see that, following this series, other practical features of the phonograph, such as accessories, will be discussed. I am sure it will be found that these discussions will not help subscribers, but eventually will stimulate manufacturers, who, for many years should have put into research a small fraction of the money expended on publicity, and finally were pushed into it by radio.

Washington, D. C.

FREDERIC H. POWELL

PRIZE CONTEST

"The Sacrifices I Have Made to Obtain Good Records."

THE first act of Mr. Fisher on resuming his duties as Chairman of the Contest Committee on his return from Europe was to extend the closing date of the "Sacrifices I Have Made to Obtain Good Records" Prize Contest to next December, which as he correctly points out will enable overseas readers to get their entries in on time and also to give more time to those who may be away on vacations during the summer to write their letters.

Mr. Fisher writes:

"The closing date for entries on "The Sacrifices I Have Made to Obtain Good Records" will be postponed to December 15th, 1927, allowing more time for those who wish to enter, and especially to those enthusiasts living outside of the United

States, whose magazines and letters are oftentimes several weeks in the mails.

"It has been noticed that many enthusiasts are rather shy about describing their own personal sacrifices, but we should remind them that initials or a pseudonym only will be signed to the letters in print, and that the true story of the sacrifices they have made (and there can be no doubt but that every reader of this magazine has sacrificed much at one time or another to get the music he longed for) will be the finest possible encouragement to new enthusiasts and also a convincing proof of the value fine recorded music really has for those who are true "enthusiasts."

"A number of letters follow, all of them describing sacrifices which many of us know to have been made in other cases. Extra work, slow and tedious economies, the actual going without sufficient food, all to get disks of rubber and clay! Rubber and clay? Not a bit of it! The music magically engraved on those disks, the love one has for the works, the efforts of the artists and recorders, the price—not alone in dollars—paid for these disks make them precious beyond all computation.

"What sacrifices have *you* made to build up your library? The story of your efforts will be of interest to everyone who owns a phonograph and loves good music.

"Let us hear from all of you!"

Fraternally yours,

VORIES FISHER, *Chairman Contest Committee*
4928 Blackstone Avenue, Chicago, Ill.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Every tried and true phonograph enthusiast will remember when the big batch of Columbia Masterworks was issued a few years ago just at the Christmas season. I guess there were a good many sacrifices made then, but my own would probably be hard to beat. The minute the new sets were announced I knew that I couldn't rest easy until I had the whole release, yet all my available Christmas money had already been turned over to my wife for the purchase of presents and it was impossible for me to persuade her that the new records were more important than any presents. I went to my employer and got him to allow me one week of my two weeks' summer vacation then and there and then I worked the whole week in the post office to help handle the Christmas rush of letters. With the rush and the overtime I was about all in afterwards, but I not only got all the new masterworks but filled up several old gaps in my library. And when my neighbors were pitying me the next summer for working instead of vacationing, I merely turned on the phonograph every evening and told them to keep their pity for someone who didn't have the music I had at my beck and call!

VETERAN ENTHUSIAST.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I suppose many record buyers have really sacrificed more than I ever did to get records, but I wonder if they tortured themselves quite as much as I had to do to keep getting records while I was putting myself through a conservatory. I had a tuition scholarship, but my living expenses took almost every cent I was able to earn by playing in restaurants and the like. (I needed so much time for practice that it allowed me very little for outside work.) Records were a luxury for some, but they were a necessity for me and it was only by going on one meal a day that I was able to make even the smallest additions to my tiny but cherished library. A cup of coffee in the morning, dinner in the late afternoon when I couldn't go any longer without food, and then if I were lucky I might pick up something where I was playing in the evening. Two winters of that left me pretty lean, but also with a little record library that was worth a good deal

more than its weight in gold. Since my graduation I am able to earn enough to make good record buying comparatively easy, but I still begin to feel hungry the minute one of my old records is sandwiched in between the new ones. Slow starvation is no joke and it could only have been records that ever drove me to it—I can hardly understand doing it now, but at the time it seemed the most natural thing in the world.

"FIDDLER."

EDITOR, PHONOGRAPH MONTHLY REVIEW:

It makes me rather irritated to read about men always claiming their wives to be the "wet-blankets" on their record buying. It is too bad my husband and I couldn't exchange partners with one of these couples, so that the two enthusiasts and the two non-enthusiasts could be together! It would result in a good many less arguments. In order to get the complete Beethoven Centennial Recordings (and I had to import several H.M.V.'s, Polydors and Parlophones from abroad in addition to the regular releases here), it took the savings my husband and I had been adding to for nearly a year for a complete new living room set of furniture. But Beethoven was worth it and no one thinks of our shabby furniture when they sit in it to hear the Eroica or Ninth Symphonies, the Appassionata or Kreutzer Sonatas, or the Rasoumowsky quartets!

MRS. G. R. R.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Sacrifices made by denying oneself things are hard enough, but those of the positive sort of hours of real labor are another. This winter has been the third that I have held down two jobs, the second solely for the purpose of purchasing records. (In addition to all the domestic issues I am unable to resist the foreign ones and many a dollar goes across the water in International money orders, and to Uncle Sam's customs officials.) During the day I hold down a clerical position; six nights a week I read proof in a newspaper office for five, six, or seven hours. As long as my eyes can stand it, I can, and it certainly brings the records pouring in! My only regret is that my two jobs leave me so little time to listen to my records; believe me, Sunday is no day of rest for my phonograph!

"DOUBLE-TIME COLLECTOR."

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Perhaps sacrifices made by slow saving and scraping to add a few records every week to one's library is the most common experience that will be told about for this contest. My own sacrifice was a little out of the ordinary. Born in Berlin and brought up as a child almost in the Opera House (my father was an assistant musical director there; my mother used to sing small parts), I had looked forward after many years in this country to a trip back home, yet, I met with so many difficulties in my attempt to earn any sort of a living, as a music teacher in a rather forsaken western town, that it was only by the most painful pinching and saving that I was able to accumulate enough for the long-anticipated trip. Up to this time I had had no use for the phonograph, in fact never gave it a thought (no one within miles had anything but popular records and even very few of those). But suddenly it was only about a year ago, I learned about the Odeon and Polydor recordings of the Orchestra of the Berlin State Orchestra, and on hearing one or two I became what was probably the most sudden and complete convert the phonograph has ever made! I can't really call it a sacrifice, because I hardly thought I was sacrificing anything: the plans laid all those years for my trip back home were forgotten as quickly as the slowly saved money disappeared for records. I didn't regret it then and haven't since, for by this time I'd be back again with nothing but fleeting memories to show for my money, while as it is I have the very music with me, ready all the time, whenever I want it and as often as I want it. I enjoy my trip a thousand times right in my own home!

K. L.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

A few of the costs of my records can be put concisely:
The last five Victor Music Arts sets—a summer suit, hat, and new shoes.

The Beethoven orchestral and chamber music—the sale of a table, an heirloom in our family for six generations (I thought that Beethoven's masterpieces were more important

to leave to my children than the most beautiful piece of furniture in the world!)

The complete works of the Philadelphia and New York Philharmonic Symphony Orchestras and the Flonzaley and Lener Quartets—my vacations over three years and overtime work several evenings every week.

A Panatrophe—the giving up of the idea of a house of our own and the money we had put toward it.

And I got the best of the bargain in every case; not one sacrifice but what was a hundred-fold worth the cost.

J. McD.

Record Budgets

(Postponed from the last issue)

While the variety of choice is limited this month, there are several works that no record buyer can hardly afford to miss. In almost every class there is at least one outstanding release. The unusually excellent examples of "novelty" and dance recordings should not be overlooked even by those most discriminating in selecting new additions for their libraries.

CHAMBER MUSIC

*Haydn: String Quartet in C, Op. 54, No. 2 (Musical Art Quartet) Columbia Masterworks Set No. 69	
—3 D12s Alb.	\$4.50
Albeniz: Tango in D and Boccherini: Minuet (N. Y. Quartet) Brunswick 3211—D10	.75
	\$5.25

*Beethoven: Quartet in F, Op. 59, No. 1 (Lener Quartet) Columbia Masterworks Set No. 49—5 D12 Alb.	\$7.50
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ORCHESTRAL

*Gershwin: Rhapsody in Blue (Whiteman and Gershwin) Victor 35822—D12	\$1.25
*Rossini: William Tell Overture (Victor Symphony—Boudron) Victor 20606-7—2 D10s	1.50
Liszt: Second Hungarian Rhapsody (Philadelphia Symphony—Stokowski) Victor 6652—D12	2.00
	\$4.75

CHORAL

Songs of the Past (Victor Mixed Chorus) Victor 35825—D12	\$1.25
Down South and Goin' Home (Eveready Hour Radio Group) Victor 35823	1.25
	\$2.50

DANCE MUSIC

Tiger Rag (Charles Dornberger and his Orchestra) Victor 20647	\$.75
*Black and Tan Fantasy and Soliloquy (The Washingtonians) 3526	.75
Echoes of the South (Paul Specht Orchestra) Columbia 1013-D	.75
*Hurricane and Alabama Stomp (Red Nichols and Five Pennies) Brunswick 3550	.75
Scratch and Memphis Sprawler (Blue Ribbon Syncopators) Columbia 14215-D	.75
Ostrich Walk and Riverboat Shuffle (Frankie Trumbauer Orchestra) Okeh 40822	.75
Go Wash an Elephant (Reser's Pilots) and Whisper Song (Goofus Five) Okeh 40821	.75
	\$5.25

FOREIGN

Scene Abruzzese (Banda Italiana Reale Marittima Minichini) Victor 79288-9—2 D10s	\$1.50
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Tschujesh Brate Miy and Oy Lopnuw Obruch (Ukrainian National Male Quartet) Odeon 15543—D10	.75
Im Walde rollt der Wagon (Harry Steier and Quartet) Odeon 10439—D10	.75
Oj Ra Polka and Selska Syiwchyna (Kirilloff's Balalaika Orchestra) Victor 79352—D10	.75
Achi che tormento and Mi svesti (Antonio Cortis) Victor 1240—D10	1.00
E Thalassa and Paramana Cuna Cuna (Amallia Bakas) Victor 68809—D10	.75
Souvenir and Nightingale Song (Sibyl Sanderson Fagan) Okeh 30804—D10	.75
	\$6.25

AMERICAN MUSIC

*Gershwin: Rhapsody in Blue (Whiteman and Gershwin) Victor 35822—D12	\$1.25
Herbert: American Fantasie (Columbia Band) Columbia 50043-D—D12	1.25
Negro Spirituals: Hear De Lam's A-Cryin' and Ezekiel Saw De Wheel (Robeson and Brown) Victor 20604—D10	.75
*Echoes of the South (Paul Specht's Orchestra) Columbia 1013-D	.75
Songs of the Past (Victor Mixed Chorus) Victor 35825—D12	1.25
*Hurricane and Alabama Stomp (Red Nichols' Orchestra) Brunswick 3550—D10	.75
Damrosch: Danny Deever and Speaks: Road to Mandalay (Werrenrath) Victor 6638—D12	2.00
Cadman: From the Land of the Sky-Blue Water (Van Gordon) Columbia 132M—D10	.75
Home and Slow River (Sissle and Blake) Okeh 40824—D10	.75
America and Star Spangled Banner (Victor and Pryor Bands) Victor 20635—D10	.75
	\$10.25

NOVELTY

*Two Black Crows (Moran and Mack) Columbia 935-D—D10	\$.75
Impressions of London (Stanley Roper) Victor 20629—D10	.75
Black Diamonds Express to Hell (Rev. A. W. Nix) Vocalion 1098—D10	.75
Johnson Gal and Leather Breeches (Leake County Revelers) Columbia 15148-D—D10	.75
Songs of the Past (Victor Mixed Chorus) Victor 35825—D12	1.25
*Black and Tan Fantasy and Soliloquy (Washingtonians) Brunswick 3526—D10	.75
	\$5.00

BAND

Herbert: American Fantasie (Columbia Band) Columbia 50043-D—D12	\$1.25
Verdi: Aida Selections (Creatore and his band) Victor 35780—D12	1.25
Pique Dame and Barber of Seville Overtures (H. M. Grenadier Guards Band) Columbia 50044-D—D12	1.25
America and The Star Spangled Banner (Victor and Pryor Bands) Victor 20635—D10	.75
Italian Royal March and Garibaldi's Hymn (Creatore) Victor 79348—D10	.75
	\$5.25

LIGHT ORCHESTRAL AND INSTRUMENTAL

Glow Worm and Broken Melody (Columbia Concert Orchestra) Columbia 1024-D—D10	\$.75
Spring Beautiful Spring and Wiener Blut Waltzes (International Concert Orchestra) Victor 68811—D12	1.25
Gems from Paganini and French Kisses (Marek Weber) Victor 20628—D10	.75
Russian Lullaby and Far Away Bells (Jacobsen, violinist) Columbia 133M—D10	.75

Old Black Joe and Kentucky Home (Rieder, organist) Columbia 1014-D—D10	.75
La Paloma and Estrellita (Jesse Crawford, organist) Victor 20586—D10	.75
Trail of Dreams and It Depends on You (Lew White, organist) Brunswick 3489—D10	.75
	\$5.75

INSTRUMENTAL

*Bach: Adagio and Granados: Goyescas—Intermezzo (Casals, 'cellist) Victor 6635—D12	\$2.00
Tchaikowsky: Barcarolle and Chaminade: Scarf Dance and The Flatterer (Godowsky, pianist) Brunswick 50101—D12	2.00
Chopin: Waltzes in C sharp minor and A flat major Rachmaninoff, pianist) Victor 1245—D12	1.50
Mendelssohn: Spring Song and Vieuxtemps: Serenity (Chemet, violinist) Victor 1242—D10	1.50
	\$7.00

VOCAL

Forza del Destino—Thou Heavenly One (Martinelli) Victor 6637—D12	\$2.00
Danny Deever and On the Road to Mandalay (Werrenrath) Victor 6638—D12	2.00
From the Land of the Sky-Blue Water and Homing (Van Gordon) Columbia 132M—D10	.75
Handel: Lascia ch'io pianga and Schubert: Erl King (Onegin) Brunswick 30114—D12	2.00
Hear De Lam's A-Cryin' and Ezekiel Saw De Wheel (Robeson and Brown) Victor 20604—D10	.75
Gypsy's Warning and Take Back the Heart (Baker) Victor 4007—D10	1.00
Home Sweet Home and Believe Me If All Those Endearing Young Charms (Rethberg) Brunswick 10256—D10	1.00
	\$9.50

DU E to lack of space the budgets for last month had to be postponed until this issue and those for this month will have to be condensed to a minimum. The recommendation might well be made again for every record buyer to study carefully the supplements of all companies. Many a splendid disk has been discovered by searching through these monthly lists.

GENERAL

Marche Militaire and Funeral March of a Marionette (Herz—San Francisco Symphony) Victor 6639—D12	\$2.00
*Smetana: Overture to The Bartered Bride (Mörke—Berlin S.O.H.) Odeon 5118—D12	1.50
Faust and Traviata arias (Giuseppe Danise) Brunswick 50083—D12	2.00
Rossini: Semiramide Overture (Creatore's Band) Victor 35827—D12	1.25
Beethoven: Die Himmel rühmen and Hymne an die Nacht (N. Y. Liederkrantz) Columbia 55087-F—D12	1.25
	\$8.00
Weber: Invitation to the Waltz (Stokowski—Philadelphia Symphony) Victor 6643—D12	\$2.00
Albeniz: Malaguena and de Falla: Cancion Populare Fritz Kreisler) Victor 1244—D10	1.50
Song of India and Ay, Ay, Ay (Richard C. Tauber) Odeon 5119—D12	1.50
Beautiful Isle of Somewhere and God Will Take Care of You (Marion Talley) Victor 1248—D10	1.50
	\$6.50

POPULAR VOCAL AND INSTRUMENTAL

March Salutation and Barnum and Bailey's Favorite (American Legion Official Band) Victor 20284— D10	.75
Dixie and Run Nigger Run (Puckett's Skillet Lickers) Columbia 15158-D—D10	.75
Operatic Nightmare and Nola (Frank Banta) Victor 20667—D10	.75
After You've Gone and I Ain't Got Nobody (Sophie Tucker and Miff Mole's Molders) Okeh 40837— D10	.75
Falling in Love and Song of the Wanderer (Lee Sims) Brunswick 3551—D10	.75
Doll Dance and March of the Dolls (Rube Bloom) Okeh 40842—D10	.75
	\$4.50

DANCE

Shanghai Dream Man and Fallen Leaf (Paul White- man) Victor 20683	.75
Low Down Blues and Vamps of '28 (Whistler's Jug Band) Okeh 8469	.75
Starvation Blues and Boot to Boot (Jesse Stone) Okeh 8471	.75
Baby Mine and Just Like a Butterfly (Lopez) Bruns- wick 3573	.75
Melancholy Charlie and Variety Stomp (Cass Hagan) Columbia 1033-D	.75
Wah, Wah and Frankie and Johnny (Ted Lewis) Col- umbia 1017-D	.75
My Wife's In Europe Today (Charles Pry) Victor 20726	.75
	\$5.25

Summer Concerts

THE progress of music appreciation in America is nowhere more vividly exemplified than in the programs of the summer concerts throughout the country. The New York Stadium and Hollywood Bowl concerts have been introducing important large-scale symphonic and modern works for several years, and the trend of progress elsewhere is following closely in their steps. The Boston "Pop" concerts, this year under the direction of Alfredo Casella, provide a case in point. For many years Boston has had a "Pop" season of operatic fantasies and miscellaneous light numbers, in startling contrast to the so-called "heavy" programs of the regular Symphony season. This year, Casella's innovations immediately called forth a flood of approval, mingled at first with sturdy opposition from a certain clique, which by the time the season was ended, subsided into silence—and Casella was triumphantly re-engaged for three more years. Further progress is of course to be depended upon.

At the "Pops" this year, for the first time, several complete symphonies, concertos, and large symphonic works (like Scheherazade, Pines of Rome, Fire-Bird Suite) were given. One of the Sunday night programs was made up of Gluck's Overture to Iphigenia in Aulis, Respighi's Old Dances and Airs for the Lute, Mozart's Piano Concerto in D minor (Casella, soloist), Stravinsky's Fire Bird Suite, and Casella's own Italia Rhapsody.

Glancing through recent programs given in various cities, a number of interesting works may well be mentioned as of particular interest to phonograph enthusiasts. Those already recorded are marked (x).

At the New York Stadium, Mr. van Hoogstraten picked out the splendid Jewish Poems of Ernest Bloch for performance on July 13th. On the same program was Dvorak's New World Symphony (x), and the Berlioz Damnation of Faust excerpts (x), widely popular in all series of summer concerts. The evening before, Delius' Dance Rhapsody (x) was substituted at the last moment for the same composer's Brigg Fair (x); also played were Glinka's Russian and Ludmilla Overture (x) and Schubert's great C major Symphony, which perhaps the approaching Schubert Centennial will bring out in complete recorded form. July 14, a Beethoven-Wagner program, listed the Seventh Symphony (x) of the former and excerpts from Lohengrin, Götterdämmerung, and Di Meistersinger of the later (all recorded). The following concert included Respighi's Pines of Rome (and shall we have to wait much longer for the expected recording of this work?), the Bach-Elgar Fantasia and Fugue in C minor (x), the Rienzi Overture (x), and Liszt's Les Preludes (x). Mussorgsky's Night on Bald Mountain (x), Brahms' Second Symphony (x), Schubert's Rosamund entr'acte (x), Weber's Oberon Overture (x), and the Ride of the Valkyries (x) made up an all-recorded program on July 17.

At the Hollywood Bowl, the previous week set a new record for attendance, due, no doubt, to the appearance of such noted artists as Bruno Walter, Alfred Herz, and Olga Steeb. Mr. Walter, gave among others, the Merry Wives of Windsor Overture (x), Mozart's Kleine Nachtmusik (x), Tannhäuser Bacchanale (x), Prelude to Die Meistersinger (x), Tchaikowsky's Romeo and Juliet Overture, and Schreker's Birthday of the Infanta (x). Mr. Herz conducted the Schumann Piano Concerto (x) with Miss Steeb as soloist, Tchaikowsky's Fifth Symphony (x), and the Love Death from Tristan (x). On July 7, Mr. Herz gave Schumann's First Symphony (x), Beethoven's Coriolan Overture (x), Smetana's Bartered Bride Overture (x), and Ravel's Mother Goose Suite (x). The evening before, on the opening night, Strauss' Heldenleben (x) was the featured number.

Some of the final "Pops" programs in Boston included Tchaikowsky's Pathetique Symphony (x), Nutcracker Suite (x), and 1812 Overture (x); Rieti's ballet suite Noah's Ark, Pines of Rome, Skilton's Primeval suite (x), movements from Berlioz' Fantastic Symphony (x), Beethoven's Leonore No. 3 Overture (x), Goldmark's Negro Rhapsody, Enesco's Roumanian Rhapsody, Respighi's Fountains of Rome, Chabrier's Espana (x), Herbert's Irish Rhapsody, and Rimsky-Korsakov's Russian Easter Overture (x).

Certainly the old argument that Symphony Orchestras exist solely on account of their "social patronage" during the season seems conclusively exploded by programs like these given—and enjoyed—throughout the entire summer.

Analytical Notes and Reviews

BY OUR STAFF CRITICS

General Review

MIDSUMMER releases in Great Britain and Germany are like those everywhere, less rich in large size works than the monthly issues during the "season." In the Parlophone list, Dr. Mörike's three-part *Rienzi* Overture stands out (the fourth side is given to the Grand March from *Tannhäuser*). Dr. Weissmann offers a two-part *Martha* Overture; Anna Linde and Paul Grümmer, two unusual records of Handel's Sonata for Harpischord and Viola da Gamba; the Edith Lorand and Dajos Bela orchestras are represented as usual; and for leading vocal record, there are two *Cavalleria Rusticana* selections sung by Tino Pattiera. Two leading choral records also are issued by Parlophone, one the Easter Hymn and *Regina Coeli* from *Cavalleria Rusticana* (Emmy Bettendorf, soloist), and the other the *Triumphal March* from *Aida*; both are conducted by Dr. Mörike.

Columbia releases a four-part *Leonora* Overture No. 3 by Sir Henry Wood and the New Queen's Hall Orchestra; Guglielmetti in selections from *Lucia di Lammermoor*; Galeffi in arias from *Barber of Seville* and *Faust*; Albert Sammons in Svendsen's *Romance in G* for violin and piano; and a selection of *Students' Songs* by the Band of H. M. Grenadier Guards.

From H.M.V. comes perhaps the most striking release of the month, that of a re-recording (complete) of Grieg's Concerto by Arthur de Greef and the Royal Albert Hall Orchestra (Ronald), who will be remembered for their old four-part version issued by Victor in this country. The complete recording is in eight parts, four records. In the list of Polydor re-pressings (which are now being made in England by both H.M.V. and Brunswick) is Dr. Blech's two-part record of *Thomas' Mignon Overture*. Harold Samuel continues his Bach releases with the remaining half of the *Partita in B flat* (*Sarabande*, *Minuets 1 and 2*, and *Gigue*). The York Minster Choir is heard in two records of choral works of Byrd and Gibbons; the Temple Church Choir in Mendelssohn's *Hear My Prayer* (Air: *O for the Wings of a Dove*) with a highly praised boy-soprano soloist. Elizabeth Schumann's *Morgen* and *Serenade* of Strauss and British re-pressings of recent records by Paderevski and Schipa are the remaining outstanding H.M.V. releases. And by the way, when is the Victor Company going to bring over some of Miss Schumann's recordings? She is enthusiastically remembered here by many music lovers for her tour with Richard Strauss a few years ago, in programs of his songs, and judging from reports, her records do her voice and interpretations full justice.

The English Brunswick Company continues its series of Polydor releases with Max von Schillings' *Valkyrie Magic Fire Spell* and a six-part recording of Rheinberger's *Organ Concerto*, Op. 177, by Professor Walter Fischer.

Miscellaneous releases are Vocalion's Introduction to the Third Act of *Lohengrin* and *Procession*, Act Three, from *Die Meistersinger* (Chapple and the Festival Symphony Orchestra); Edison Bell's four-part *Gipsy Suite* of Edward German (Royal Symphony Orchestra); and the same company's special releases of modern ballet music from *The Three-Cornered Hat*, *The Fire Bird*, *Petrouchka*, and *Prince Igor*, by the orchestra of the Russian Ballet conducted by M. Deffosse. Details of these interesting works are lacking, but perhaps Captain Barnett will soon provide them.

And by the way, we advise every reader who has not already done so to turn to the Captain's "British Chatter" elsewhere in this magazine and read his own personal message to his American friends. His remarks on the Credenza Orthophonic Victrola should not be overlooked, either, as the results of his tests of that instrument and his praise of it are naturally of keen interest to every owner or prospective owner of a Credenza.

From the domestic manufacturing companies, the two notable announcements from Columbia are the outstanding developments of the month. Elsewhere in this issue we are publishing the details of the Schubert Centenary plans and the prize contest, and the Columbia-Kolster combination, both of which are significant to every enthusiast. From the Victor Company also comes some very good news, embodied in a special catalogue of Victor Records of Historical and Personal Interest, listing all the noteworthy acoustically recorded works withdrawn for a time from the Victor catalogue, but which will now be obtainable again. As the preface states, "Like old books, their interest will not diminish but will grow with time," and it is fortunate that these records are again made available to music lovers. From the Brunswick Company there has not come as yet official word of the release of Polydor re-pressings, but the issue of these in England as noted above indicates that an announcement may be expected shortly.

Our mention last month of the new recording of Dukas' *L'Apprenti Sorcier* has been greeted with widespread interest by the many enthusiasts who have been looking forward to an electrical version of this work. Unfortunately, a mistake in the shipping department of Imhof's resulted in our receiving two copies of the first record, instead of one of each, and a regular review must be postponed until Part 3 and the *Marriage of Figaro* overture on the 4th side reach us. The

first two parts give ample evidence of the work's merits, however, and its early release in this country may well be expected.

Owing to the quietness of the season, the domestic lists contain but two works which should be singled out for special mention here: the Odeon Bartered Bride Overture and the latest Victor release of Dr. Herz and the San Francisco Symphony. Both are unique and valuable records that deserve every music lover's attention. Next month will see the return of large-scale issue of important works, led by the usual quarterly batch of Columbia Masterworks and undoubtedly with more pleasant surprises from Victor in additions to their Music Arts Library. We can assure our readers of a real treat next month, regretting only that the lack of authority to publish makes it impossible for us to pass on the information we have been given in confidence. Guesses are in good order, for now that Odeon has aroused from its long sleep (and we know it will remain awake!), there is almost no limit to the range an enthusiast's imagination may safely travel.

Reference to the subject matter of this month's editorial should be made again here. We are proud to say that we have succeeded in ten short months in putting the magazine on an absolutely self-supporting basis, an accomplishment seldom made (so the experts whom we have consulted inform us) in less than three years of a publication existence. But unwelcome necessity of having to refuse the many requests of dealers to carry the magazine on sale (on account of our present lack of proper facilities for handling this distribution), makes it evident that the Circulation Department will have to be established independently from the Editorial, and a policy of general expansion adopted. This should be done in time to meet the seasonal "boom" beginning in the fall. Any other course would be to the detriment of the whole movement. We are absolutely confident that at least fifty thousand readers are waiting for us and obviously our present restricted methods of circulation are inadequate to bring our (and their) publication to them.

A warning must be sounded here to our early subscribers who may have some gaps in their files they wished filled. Practically all recent subscribers wish to obtain the back numbers and consequently several editions, particularly those of the March and April issues, are nearly exhausted. We have been supplying all orders for these back numbers, but naturally prefer to have our early subscribers' and supporters' needs met first. It is rapidly becoming apparent that within many months early issues of THE PHONOGRAPH MONTHLY REVIEW will be as scarce and as much desired as those of "The Gramophone" in England, whose complete early volumes are of great value and in high demand.

I must express my personal regrets for my inability to be present at the special meeting of the Cheltenham Phonograph Society and for disappointing the Rev. Herbert B. Satcher and other friends who had extended me so many courteous offers of hospitality on a projected trip to New York, Philadelphia, and Camden. Their kind

sympathy over my recent illness and best wishes for my recovery have been deeply appreciated and I am glad to say that I am now back at my duties again and hope soon to be able to have the deferred pleasure of visiting the Cheltenham Society and the many other friends whom I had planned to see.

I note with the greatest delight the remarkable growth which the whole phonograph movement is making even now, during the usually quiet "off-season" time of year. Conversations with various dealers reveal that they are doing an unprecedented business, far above that of the summer months of other years. The continuous inflow of new subscriptions to the magazine also goes to confirm the fact that enthusiasm is not diminishing between seasons, but is flourishing and constantly increasing, promising much for significant developments this fall.

Not the least of its manifestations are the number of record-review columns that are being established by many American magazines and newspapers, following the trail set by the "Rolls and Disks" column in "The Outlook," ably conducted by Mr. Lawrence Jacob Abbott, Jr. A well known leading daily has informed us of its plans to inaugurate a regular phonograph section in its Sunday editions, similar, no doubt, to those in the London Times and other English papers. In particular, we wish to welcome the new record review page in "Singing," conducted by our friend Mr. Peter Hugh Reed, Secretary of the New York Phonograph Society. All of these columns have our best wishes for continued success; they all help to stimulate the movement to further progress and give strong proof of the strength and scope it has already obtained. Surely the coming season will prove even more exciting and successful than the one past, so rich in outstanding contributions to both mechanical and artistic sides of the phonograph and recorded music.

Axel B. Johnson

Orchestral

H.M.V. DB 997 to 1000 Mendelssohn: Violin Concerto in E minor (4 D12s). Played by Kreisler, accompanied by the Orchestra of the Berlin State Opera House under the direction of Dr. Leo Blech.

This, the outstanding work in our second batch of records from the house of Imhof in London, is the only one for which space permits review in this issue. The others, to be reviewed next month, include: H.M.V. Enigma Variations of Elgar, re-recorded under the composer's direction; Third Leonora Overture conducted by Sir Landon Ronald; Columbia's L'Apprenti sorcier by the Orchestra of the Paris Conservatoire; Parlophone's recording of the Fourth Mozart Violin Concerto with Quelle as soloist; the H.M.V. electrical recording of Beethoven's "Emperor" Concerto, Bachaus soloist; and the Parlophone recording of Beethoven's Fourth Piano Concerto with Szreter as soloist.

Of the Mendelssohn Concerto and Fritz Kreisler little can be said that was not already said in remarking upon the latter's recording of the Beethoven violin concerto. Here, too, is the violin shown at the height of its powers, and the violinist not less so. The orchestral accompaniment is a shade "thicker" than in the other work, but the balance is equally fine; the recording also is of the same standard of excellence. Perhaps Kreisler loses a little of the effect of the last movement by an evident ease and mastery which make the virtuoso feats seem like child's play, but if so, his reading makes more of the first and second movements than

even the experienced music lover will be able to hear in years of concert going.

It goes without saying that we all look forward to the speedy release of this work by the Victor Company here. Then the burden of the proof will be upon the many record buyers who have bewailing, Lo! these many years, for Kreisler to do "something big." A support of this "something big"—and this work is truly big—say perhaps two-thirds or even one-half as hearty as that which monthly greets works like *Blue Skies*, will ensure the release of more major works from an artist who deserves (perhaps more than anyone) the opportunity to preserve his incomparable musicianship on recordings which do full justice to his talents.

Odeon 5118 Smetana: Overture to The Bartered Bride (D12, \$1.50). Played by the Orchestra of the Berlin State Opera House Orchestra. Conducted by Dr. Eduard Mörike.

A reviewer's life is an eventful one and none more so that of a record reviewer connected with this unique magazine. One day at the Studio we are visited by an enthusiast who pleads with tears in his eyes that we make it possible for a certain foreign record to be issued here; another by a student who accuses of keeping another masterpiece from its American audience. Sometimes we have startling proofs of the influence of the magazine, but in cases like these we have to state sadly that no one would welcome the works in question more eagerly than we, and gently soothe the visitor's wounded soul with new and rare recordings until he leaves in a mood of contentment and serenity.

We ourselves are often the most surprised people in the world when one of the long-called for and long-awaited foreign recordings is finally made available here. Today, and the record listed above, is an outstanding example. Ever since the present writer's first connection with this magazine he had heard the lack of an adequate Bartered Bride Overture bewailed by the Editor and the perhaps most serious omission of the few real gaps in the Studio's orchestral library was that of this work. (The rather inadequate H.M.V. version was there for a time, but had gone the way of many a loaned record.) So the joy unexpressed that surged up on discovering in a prosaic-looking package a new electric record by Mörike, issued here under the famous Odeon label, must be imagined rather than described.

Leaving a wake of excelsior, paper, and string, the prize was hastily borne in to the phonograph amid an atmosphere of mutual congratulation. And of course there was no disappointment; how could there be, with Mörike's magic name to ensure musical perfection and the memory of the Battle Symphony and the Lohengrin duet (the first electrical Odeon releases) still fresh in our minds to speak for the mechanical side of the record?

Mörike has many fine things to his credit, but few can equal his performance of this overture, which surely entitles him to the degree of M.A. (Master of Accent). Brilliance, vigor, balance, all are there in abundance, but it is the rhythmical incisiveness, the "pointing" of the phrases, and the sure strength of the accents that make this reading a notable one, infinitely superior to even those of the best concert performances in this country.

The recording, to be sure, is apparently a little earlier than that of the Battle Symphony and in their topmost register the strings are reproduced with a little "edge," a trifle metallic rather than shrill, that has been overcome in the other work. But after making this slight criticism, one would be hard put to find another that was not of unbounded praise. There is never a conscious striving after "effects"—certain native conductors please notice!—but the surety and inevitability of the *musical effect* of the work are matched only by the clarity and individuality of the various orchestral voices.

The gusto innate in the piece is superbly set off by Mörike's refusal to waver toward any virtuosity for its own sake. Instead of the usual inchaotic fleetness with which the overture is commonly rendered by a first class orchestra, there is here a tremendous sense of momentum and (paradoxically!) "snap" which the writer at least had never associated with it before, but which, when heard, seemed to make all previous readings sound pale and lifeless. Mörike puts backbone into the overture, as Smetana certainly intended should be.

A record to be bought (even at the usual difficulty of obtaining Odeons) and to be cherished. By no means the fault-

less, grandiloquent work of some late orchestral releases, but a more human, more life-pulsing, more truly effective than these,—this overture should not be missed.

Victor 6643—Weber: Invitation to the Waltz (D12, \$2.00) Leopold Stokowski and the Philadelphia Symphony in a companion recording to the Second Hungarian Rhapsody of last month. Again the recording of the 'cellos and basses is of a sort to be heard, not imagined. The wood winds are particularly good and also are felicitously recorded, to say the least. It is a very serious question, however, whether this piece can bear the burden of Dr. Stokowski's interpretative vagaries as well as the Lisztian battlehorse. The old Odeon acoustic record by Dr. Weissmann can still teach its gaudier cousin a thing or two! Apart from this, the sheer orchestral and recording virtuosity makes this another record to choose when you wish to show some doubting Thomas the absence of limitations in the present day phonograph.

Victor 6639—Schubert: Marche Militaire and Gounod: Funeral March of a Marionette (D12, \$2.00). Alfred Herz and the San Francisco Symphony descend from their Olympian (and Wagnerian) heights to exhibit a most surprising talent in the performance of morceaux like these two familiar pieces. A record which is worth real study as an example of the way that a competent conductor and orchestra can lift pleasant little musical trifles into the ranks of noteworthy achievements. Also a record whose value in appreciation work, particularly in getting people accustomed to symphonic works that are readily intelligible, making a Symphony Orchestra something that doesn't have to be feared, can hardly be overestimated. Performance and recording could hardly be improved upon. An ideal choice for issue for the summer—or indeed for any season and one which should not be overlooked.

Victor 9075—Humperdinck: Hansel and Gretel Overture (D12, \$1.50). Albert Coates and the Symphony Orchestra. 9015—Sibelius: Finlandia (D12, \$1.50). Sir Landon Ronald and the Royal Albert Hall Orchestra.

9073-4—Grieg: Lyric Suite, Op. 54 (2 D12s, \$1.50 each). Sir Landon Ronald and the Royal Albert Hall Orchestra.

The above records are taken from the special list No. 3 of Educational Records, sent to the Studio through the kindness of Mrs. Frances E. Clark, Director of the Educational Department of the Victor Company, and will be reviewed in detail next month. (Readers will probably remember the release of the Special List No. 2, reviewed in the April issue.) It is a matter of considerable astonishment to find the otherwise most excellent list marred by the inclusion of Ronald's Finlandia, reviewed from the H.M.V. pressing last month. As stated this was one of the first H.M.V. electrical recordings, made before the process had been understood and perfected. Its defects might have been pardoned to some extent at the time of its issue, but now it is a sad and inexcusable departure from the usually invariable Victor standard. Fortunately the splendid Hansel and Gretel record is everything that one would be led to expect from the conductor's name. It is a real feather in the cap of the Educational Department to be the first to make available an electric and really adequate recording of this prelude to the most delightful of all operas. Perhaps the Dream Pantomime, the Witch's ride, and other excerpts may soon be recorded as effectively. A record that can be given the highest praise, not only for its own excellence but for the happiness of its choice of issue.

The Educational Records will be listed and mentioned in detail next month, but no one who loves Humperdinck's masterpiece should wait until then to procure Coates' fine recording of the prelude.

Special

N.G.S. RECORDS

N. G. S. 69-71—Corelli: Concerto for Christmas Night (3 parts) and Debussy: Deux danses (Sacree and profane) for piano and strings (3 parts).

72—Deliuss: Summer Night on the River (2 parts).

73-74—Mozart: Symphony in C major, No. 2 (K200) (4 parts).

75—Warlock: Serenade for Strings (2 parts).

Played by the N.G.S. Chamber Orchestra, conducted by

John Barbirolli (leader, Andre Mangeot). Miss Ethel Bartlett is the soloist in the Debussy dances. (The recording is electrical throughout.)

Before considering the above records, the first group of orchestral works to be issued by the National Gramophone Society, reference should be made to the outline of the aims of the society, printed in the February number of this magazine. Since that time the terms of membership have been altered, so the new ones might well be mentioned here.

"The annual subscription, to cover costs of printing and postage, is 2s. 6d., payable on October 1st. All annual subscribers to "The Gramophone" who register their names and addresses with the Secretary are, *ipso facto*, members and pay no subscription to the Society.

"Members are entitled to buy any records issued by the Society which are in stock at 6s. for each 12-inch and 4s. for each 10-inch record. They can fetch them from 58, Frith Street, Soho, London, W.1.; or they can have them packed and dispatched to any address in the British Isles or Ireland at a charge of 6d. a record. Orders exceeding one pound in value are despatched post free.

"Overseas members are charged 6s. 6d. for each 12-inch record and 4s. 6d. for each 10-inch record. Orders exceeding two pounds in value, post free. Seven records can be packed in a parcel conveniently, but 7s. 6d. per parcel will be charged on smaller numbers, for packing, freightage, and insurance.

"Records damaged in transit will be replaced free of charge. Records must be paid for in advance. A deposit account is recommended.

"All cheques, money orders, etc., should be made payable to 'Gramophone (Publications) Ltd.,' crossed 'Bank of Liverpool and Martins' and sent to The Secretary, N.G.S., 58, Frith Street, London, W.1."

The work the Society has done during its several years of existence in recording and issuing rare and beautiful chamber music is probably well known to most readers. Most of the pieces recorded by the N.G.S. are unavailable from any manufacturing company and all are of unusual musical and artistic interest. With the issue of the above named orchestral works, the Society seems to have made an auspicious entry into a larger field and if these are well received, they will undoubtedly be followed by more orchestral recordings of the type which is not likely to be chosen by the regular phonograph companies. (And by the way, there is no conflict between the society and the manufacturing companies; the former merely supplements the work of the latter.)

We have on hand the attractive little 1927 catalogue of N.G.S. records, containing the terms of membership, lists of works, program and descriptive notes, pictures of the artists, etc. There is also an introduction by Mr. Compton Mackenzie, founder of the Society outlining its aims and plans. Copies have been sent to the various American Phonograph Societies. American enthusiasts who are interested and who cannot get a copy from the Secretary of their nearest Phonograph Society, may no doubt obtain them by writing to 58, Frith Street, London, England.

On hearing the orchestral N.G.S. records, one finds the following note in the 1927 catalogue almost unbelievable. "The Chamber Orchestra which made these records was organized by M. Andre Mangeot, and contained a galaxy of first-class players from London orchestras—perhaps the strongest combination that could have been found anywhere. In consequence, under the able and indefatigable baton of Mr. John Barbirolli, after a single morning's rehearsal, they were able to create something of a new standard in output by making seven double-sided records in one day. It would not have been wise to disclose this fact unless the records themselves were as remarkable as the tale of the day's achievement." Beyond a doubt, this is one of the most remarkable feats in the history of recording, understandable only when one remembers the excellence of the orchestra. It is readily apparent that the individual musicians are all highly skilled ensemble artists. What is more, they play as if they enjoyed the music themselves, not with the cold detachment of the average orchestra, which skilled as it may be, is often more a well oiled machine than a group of individuals. Perhaps one might say here that the N. G. S. orchestra plays like an enlarged string quartet, a real virtue in a chamber orchestra organization.

The recording is adequate; there is no striving after brilliance or impressiveness, either of which would seriously

detract from the character of the music played. Surface noise is perhaps not as completely eliminated as one is growing to expect from records nowadays, but it is by no means noticeable enough to be of serious demerit.

Of the five works the finest (to us) is Corelli's Concerto for string orchestra (for Christmas Night), a lovely example of early 18th century music, beautifully played. The first movement is alternately vivace and grave, followed by an allegro and adagio, the next two are vivace and allegro (respectively suggestive of a minuet and a gavotte), and the finale a Pastoral ad libitum. One feels here a mingling of the charm of Mozart, the strength of Bach, and the nobility of Handel, yet one is always conscious of Corelli's own personality and unmistakable touch. The choice of this work for recording can hardly be praised too highly (nor indeed the interpretation and performance of it). We hope it is the first of many of Corelli's concertos to be rescued from the neglect of all too infrequent concert hall performances.

The Debussy dances were originally written for the chromatic harp, but as this ingenious instrument never came into great favor, an alternative version was arranged for the solo part to be taken by a piano. They are characteristic of Debussy's earlier work, but are not unusually interesting after they have been heard a few times. The reading is excellent, particularly on the part of the soloist, Miss Bartlett.

The Mozart Symphony, we learn, was written when the composer was but nineteen. Not to be compared with his later works, it is still of more than historical interest. The slow movement is perhaps the most enjoyable, but the symphony as a whole is to be welcomed as another example of the virginal age of music, tender, delicate, and ineffably appealing.

Peter Warlock is the name under which Philip Heseltine, the critic, composes—as if to detach as far as possible the critical and creative sides of his character. Not content with paying Delius the tribute of writing a splendid biographical and critical study under one name, he has composed this Serenade for Strings under the other, especially for Delius' sixtieth birthday, a few years ago. Warlock is most noted as a composer of songs and has established a distinctive style of his own, which is partly abandoned here for a reflection of Delius' as a compliment to his friend. The work itself is not only a tribute of the most graceful sort, but also a bit of music to be cherished for its own sake and by no means unworthy to bear the dedication it does.

Delius' own composition, Summer Night on the River (and by the way, one wonders at the Society's prefixing an indefinite article to the title—there is none in the published version of the score by Tischer & Jagenberg), is one of two pieces for small orchestra, both of which are now available in recorded form. The other, On Hearing the First Cuckoo in Spring, is perhaps the better known, from its performance in this country under the baton of Eugene Goossens (and in the piano arrangement by Percy Grainger), and also by the H.M.V. (Goossens) and Vocalion (Chapple) records. Both are introspective and reminiscent in nature rather than strictly programmatic. The tentative approach of spring, the nostalgia of midsummer and the flow of the river play only catalytic parts in these pieces; like the cake dipped in tea that brought back to Marcel Proust the sudden reality of his childhood, the first spring cuckoo and the summer night allow Delius to "summon up remembrance of things past."

As for the music itself one must accept it as it is. Here the players are in evident sympathy with its spirit, yet the performance can hardly be as satisfying as the conception of the composition from the score. In this work alone Mr. Barbirolli's reading can be questioned; despite his sincerity and musicianship he makes the all-too-common mistake of literalness, and in consequence the piece sounds "choppy" and a trifle disjointed. As in so many performances of Delius' works, the detached notes of accompaniment and subsidiary figures are made too prominent, and the flow, the *melos* is lost. Perhaps the idea has gained too much strength that Delius' music is entirely dependent upon its harmonic qualities. Indeed, each progression is worthy of interest in itself. But Delius surely never intended his harmonies and accompaniments to obscure the onward flow of the music as an entity. Yet in spite of all this, one will cherish the record, for after all a musical score is a cold-blooded thing, no matter how perfect in conception, beside the living (even if sometimes erring) performance.

In recommending every American phonograph enthusiast

and music lover to become a member of the National Gramophonic Society and to procure these rare recordings, we should not forget to recommend them to "The Gramophone" also. It reviews, of course, current British and most of the continental releases, and contains many articles of phonographic and musical interest, among which Mr. Mackenzie's own writings, while all too infrequent of late, play a prominent part. It is a pleasure to testify to the enjoyment and value we ourselves derive from this, our only contemporary, and we are confident that there is not one of our readers but who would find it of equal merit. By keeping abreast of the phonographic times abroad through its pages and those here through ours, an enthusiast should not have to miss much of pertinent interest to the phonograph or recorded music.

(For the convenience of those who may wish to subscribe, we should mention that "The Gramophone's" annual subscription rate is 14 shillings, post free, which we believe applies to this country as well as England. The address is the same as that of the N.G.S., 58, Frith Street, London, W.1.)

The mutual co-operation toward a better musical understanding between American enthusiasts and their British cousins on the part of "The Gramophone" and "THE PHONOGRAPH MONTHLY REVIEW" may well be carried on under a banner embellished with a phonograph rampant and a scroll bearing Captain Barnett's classic slogan, "Hands and Ears Across the Sea!" And an appreciation of our friends' efforts and progress will make us endeavor to push forward our own with renewed spirit.

R. D. D.

Light Orchestral

Victor 20628—A Gem from "Paganini" and French Kisses (D10, 75c). Marek Weber's record reviewed last month when it came out among the foreign releases. This month it appears in the regular supplement.

Victor 20680—I Love the Boys and I am True to All of You (D10, 75c). Another Weber record, this month in the foreign list; undoubtedly it will be given general release next month. It is easily his finest electrical recording yet available, and the "A" side is to be particularly recommended. (Both selections are from the popular "Circus Princess.")

Victor 20733—Russian Lullaby and Just Like a Butterfly (D10, 75c). Typical selections by the Victor Salon Orchestra in its usual style of sentimentality rendered with finesse.

Instrumental

Victor 1244—Albeniz-Kreisler: Malaguena and De Falla-Kochanski: Cancion Populare (D10, \$1.50). By all means the most interesting of Kreisler's recent ten-inch records from the point of view of pieces chosen, and incidentally perhaps the very best example of recording he has enjoyed. This record is equal if not better to that of Heifetz (Debussy's *La Plus que lente*, etc.) in its reproduction of violin tone, totally unmarred by the unpleasant shrillness and metallic edge of the early electrical recording. The arrangement of the little work of De Falla is noteworthy for its use of "artificial harmonics" which Kreisler, it goes without saying, plays in equally noteworthy fashion.

Brunswick 15127—Brahms: Waltz in A major and Mozart: Minuet (D10, \$1.50). Another of Albert Spalding's all-too-rare releases, and as always, beautifully played. The recording (very close to the perfection of Kreisler's release above) and the fine accompaniment by Andre Benoist deserve special praise. Now that Kreisler has had the long-awaited opportunity to do some major works on records (the recent Beethoven and Mendelssohn concertos), many music lovers will be looking for a major release from Spalding and other leading violinists. Spalding is a native musician of whom we well may be proud; what could be finer than for him to record an American sonata or concerto, by (say) John Powell or Ernest Shelling? Records like this little one of the Brahms Waltz always make one long for larger works of equal merit.

Victor 6641—Verdi-Liszt: Rigoletto—Paraphrase de Concert (D12, \$2.00). Alfred Cortot in a record which makes one

wonder whether this is the same pianist that played in the Schubert Trio and the same recording that gave us Paderewski's record of *Reflets dans l'eau*. One quarrel here not with the gaudy bon-bon of Lisztian frosting on Italian sweetmeats that is the Rigoletto fantasy, but with the pianist's performance and the reproduction of piano tone. This record might well go to the popular section of the same month's Victor releases and learn a few points from Frank Banta's Operatic Nightmare and Nola; in the first place, the latter is much more frankly and honestly titled, and in the second, both performance (from the point of view of suitability to the selection at hand, of course) and recording are worthy of emulation, even by a pianist who has probably never heard of Banta and a record that sells at more than twice the price of the "popular" disk. Perhaps Banta's immense record sales (and they run into the millions) are not so entirely undeserved as "discriminating" musicians may sometimes think. Cortot's audience has never been as large and it surely will become even smaller unless his records evidence a return to their former excellence. We have had too many fine things from him in the past to be satisfied with a work like this Paraphrase.

Choral

Columbia 55087F—Beethoven: Hymne an die Nacht and Die Himmel ruhmen (D12, \$1.25). The New York Liederkranz, male choir, in one of the best of its recordings. Two well chosen additions to the wealth of Beethoven's recorded works.

Victor 79394—Faust: Soldiers' Chorus and Il Trovatore: Anvil Chorus (D10, 75c). The La Scala Chorus of Milan in an outstanding operatic-choral release, drawn, like the Columbia record above, from the Foreign lists. The acoustically recorded versions of these stock choruses were always great favorites, and this noteworthy re-recording is an able successor. The conducting (un-credited) and the orchestral accompaniment deserve special commendation.

Victor 35823—Down South and Goin' Home (D12, \$1.25). The Eveready Hour Group's special release reviewed last month (page 440) from an advance sample. The catalogue number is now given.

Odeon 10442—Ein Prosit der Gemutlichkeit: Lustiges Trinklied Potpourri (D10, 75c). Harry Steier and male quartet, with orchestral accompaniment, in a medley of the most famous German drinking songs. It has been drawn from the foreign lists here and we trust that its sale will not be stopped by the Prohibition Department until it has been heard by all those who look backward to "the old days." The potpourri is sung with complacent gusto, as it well might be with the ready presence of suitable inspiration. That it was recorded in Europe goes without saying!

Vocal

Brunswick 50083—Faust: Even Bravest Heart and Traviata: Thy Home in Fair Provence (D12, \$2.00). Giuseppe Danise in another magnificent record which shows his resonant voice to its full advantage. As well recorded as it is well sung; an operatic record not to be missed.

Brunswick 10227—Bohemian Girl: Then You'll Remember Me and Fra Diavolo: On Yonder Rock Reclining (D10, \$1.00). Mario Chamlee also possesses a fine voice which also enjoys adequate reproduction, but he has hardly achieved the knack of adapting his style to the demands of the selections chosen, with the consequence that the "grand opera" manner in which he sings them sounds at times a trifle ridiculous, in spite of the not inconsiderable tonal merits of the performances.

Victor 1248—Beautiful Isle of Somewhere and God Will Take Care of You (D10, \$1.50). Marion Talley provides the surprise of the month; indeed, one is very prone to question the fact that this record is by Marion Talley! Can the colorless voice, the awkward manner, the ineffectiveness of her first records actually be transmuted into the voice and style of this release? It is very apparent that Miss Talley has been studying diligently and while she phrases and enunciates just a little too correctly, it is no less apparent that the teacher,

whoever he may be, has succeeded in working veritable wonders. Apart from one's opinion of the songs themselves (choices most certainly sanctified by custom and the sales of previous versions), there is a great deal of interest to this record on account of its most praiseworthy contrast to her first ones. It would seem now that her much touted debut and floods of publicity have not succeeded in extinguishing a real talent after all. If she can progress as much again in the next season, her releases may well be anticipated by everyone.

Victor 1243—Rondino al Nido and Torna Amore (D10, \$1.50). Beniamino Gigli in two very pleasant Neapolitan songs which as always display his voice to excellent advantage. Naturally of the greatest interest to Italians. The orchestral accompaniments (also "as always") are very adequate indeed.

Victor 1247—Marcheta and Somewhere a Voice is Calling (D10, \$1.50). John McCormack, probably in response to "insistent demand," makes a re-recording of two of his most popular numbers in the old catalogue. The orchestral settings profit of course by the new process.

Victor 1183—Pagliacci: Harlequin's Serenade and Manon: The Dream (D10, \$1.50). Tito Schipa, like Mario Chamlee mentioned above, is just a trifle affected in his interpretations for this month. Beyond this criticism, the release is in every way up to the high standard his recent records have established.

Victor 4013—Blossom Time: Song of Love and Serenade (D10, \$1.00). The first selection is sung by Lucy Marsh and Royal Dadmun; the second by Lambert Murphy. Both are extremely well sung and recorded, making this an outstanding vocal record of the lighter type. Beside commending the merits of the record itself, one should also give praise to the very thoughtful annotation note in the supplement. "A certain amount of reticence might be observed in bringing them (these melodies) to the notice of the more cultured and sincere-minded lovers of Schubert's music, who do not all take with the same kindliness to the process of taking themes from the works of the great masters and distorting them for popular consumption." A bit of honesty which fortunately hardly holds true: the record's excellence may well make even a "sincere-minded lover of Schubert's music" take to this particular example of "distortion" in a most kindly fashion. (And by the way, this will be made the occasion for a note on these Victor supplements and their annotations in general. Intended for the dealer rather than the public—the annotations appear in a more abbreviated form in the general supplement, the ones referred to here are the "Advance Lists", these comments, always instructive and often with an amusing little twist, that puts an effective finish to the information, might well be made available to every record buyer. The influence they must have on the dealers—if they only read them carefully!—will promise much for the progress of the phonograph movement in this country.)

Band

Victor 25826—Rossini: Semiramide Overture (D12, \$1.25). Creator progresses in his Italian operatic recordings towards full two-part overtures, and in this work easily surpasses even his previous high mark in fantasies and "selections." Even those congenitally unfriendly toward band transcriptions of orchestral works will have to admit on hearing this record that Creator and his men—strings or no strings—have given us the finest performance yet available of this popular work. All previous praise can be reapplied with increased emphasis to this latest record (as yet unfortunately listed only in the Foreign catalogue). One wonders what Creator might not do with a large size symphony orchestra with the wood wind and brass choirs he has at present and the strings, say, of the Philadelphians. But it is doubtful whether he could even then surpass his present organization for sheer effectiveness. (The ever-growing list of his records already would permit making an enjoyable all-Creator program.)

Victor 20269—The Conqueror March and Iowa Corn Song and 20284—Barnum and Bailey's Favorite and March Salutation (each D10, 75c). Two records by the American Legion Official Band (James A. Melichar, Director) of Monahan Post, Sioux City, Iowa, which indicate that the Sousa and

Pryor organizations have a dangerous rival when it comes to the playing and recording of stirring marches. From the point of view of tonal beauties the new band is on a somewhat lower plane, but for sheer zest of performance, incisiveness of the conducting, and vigor of recording, these two records equal if not surpass any march recordings yet issued. The Conqueror March on the first is perhaps the best of the four selections. There is incidental singing in the Iowa Corn Song, performed with decisiveness almost equal to that of the instrumental passages. The Barnum and Bailey's Favorite is a regular blizzard of sound, played with great verve and force. Throughout one seems to notice a directorial influence which, with all due respect to the Mr. Melichar named on the label, surely cannot be other than that of Mr. Roy Shields, of the Victor Co. and a supreme authority on band recording. In the current "Gramophone" one notes with interest that the British reviewer of band records, "W.A.C.", also ranks this American Legion band with those of Pryor and Sousa in effectiveness of march recordings (the first record, 20269, was released simultaneously abroad). The interchange by which England gets American records of the calibre of this one and by which we get works like the recent Columbia issue of the Pique Dame and Barber of Seville overtures (H. M. Grenadier Guards Band) is an excellent one from every point of view. Perhaps Britain may soon have some of Creator's releases, too.

Brunswick 20054—Baltimore Centennial, Boston Commandery, Manhattan Beach, and High School Cadets Marches (D12, \$1.00). Walter B. Rogers and his Band choose a group of selections that would be hard to surpass for effectiveness and then, unfortunately, play them in a way that would be hard to surpass for ineffectiveness. The recording itself is very good, but the band is small and while from a tonal standpoint it is not bad, the slipshod performance, which must be blamed to the very slack conducting, unquestionably does the fine pieces played more harm than good. I believe this is the only recording now available of Manhattan Beach, one of the very first of the long succession of Sousa marches; it is a pity it does not do it better justice. Another striking example of the fact that no matter how good the recording may be, or how well the musicians play, in the end it is the life—or lack of it—of the conductor's reading that will decide the work's fate.

Columbia 120656F—La Sorella and Harvest Day (D10, 75c). This record by the Columbia Band (and chorus) is drawn from the foreign lists on account of its noteworthiness. It is easily the finest record this group has yet turned out; powerfully recorded and brilliantly performed.

Odeon 9323—Aurora Novella and Lotta Bandistica (D10, 75c). Another outstanding record from the foreign lists, two "symphonic marches" played by the Banda Italiana in the inimitable manner of the best Italian peasant bands. Those unacquainted with this typical Italian style of band performances will find this issue a most interesting novelty.

S. M.

Popular Vocal and Instrumental

Two records by Harry Richman, the popular comedian, head the Brunswick list. They are 3538 (My Idea of Heaven and It's You), and 3569 (Halleluiahs and Just Like a Butterfly). Lee Sims, pianist, plays the Song of the Wanderer and Falling in Love With You, in praiseworthy style, on 3551; while an interesting novelty is the Ritz Quartet's Shanghai Dream Man and Oriental Moonlight on 3525. For mountaineer tunes there are 121 and 145; the first, Rock Island and Old Whisker Bill the Moonshiner sung by Buell Kazee to banjo accompaniment on one side, ukulele and guitars on the other; the second coupling The House at the End of the Lane and My Blue Ridge Mountain Home, sung by Vernon Delhart, whistled by Carson Robinson, and accompanied by fiddle, guitar, and Jew's harp. Of the remaining two records, 147 and 3520, the first includes Muscle Shoal and Up Country Blues, played on the harmonica by De Ford Bailey, and the second couples two favorites by dependable and indefatigable Vaughn De Leath, I'm in Love Again and Just Wond'ring.

For Columbia, the Singing Sophomores come first with Slow River and Just Like a Butterfly (Columbia 1032-D). Franklyn Baur sings two gems from The Circus Princess on 1035-D (Dear Eyes that Haunt Me and Like Yqu); Ethel

and Dorothea Ponce duetize Under the Moon and Nesting Time on 1039-D, a record rightfully described as containing "just the right sort of melodies to play in the twilight of the warm summer evenings;" the Bush Family sing Music in My Soul and On My Way to Jesus on 15157-D. Franklyn Baur is heard again in When Lindy Comes Home and Like an Angel (1027-D); Vernon Dalhart also pays tribute to the heroes of the day in Chamberlin and Lindy and Charlie Boy (1025-D); while Vaughn De Leath (again!) and Frank Harris couple two salt water hits in Down Alongside of the Docks (*sic*) and Oh How I Love My Boatman (1016-D). Wendell Hall provides a humorous record which might however be ever funnier if developed to a great extent (1028-D), There's a Trick in Pickin' a Chick-Chick-Chicken, and Head-in' Home. Among the Southern series are: 15155-D, When the Bees are in the Hive and Daisies Won't Tell, sung by Roy Harvey and Posey Rorer; 15154-D, Rabbit Chase and Give that Nigger Ham, by Charlie Parker, assisted by Mack Woolbright in the second selection; 15158-D, Dixie and Run Nigger Run, played in stimulating fashion by Riley Puckett and His Skillet-Lickers, assisted by Clayton McMichen; and finally, 15156-L, She'll Be Coming Around the Mountain and The Ship that Never Returned, by Roe Brothers and Morrell. For race records there are: 14222-D, Mamma You Don't Suit Me and Mississippi Heavy Water Blues, by Barbecue Bob; Rev. T. E. Weems in two sermons on 14221-D, The Devil is a Fisherman and God is Mad with Man; Clara Smith, as worth listening to as ever, in Black Woman's Blues and That's Why the Undertakers are Busy Today (14223-D); and New Orleans Willie Jackson in the Railroad Man Blues and (prize title!) Tain't What You Pay to get a Thing. Of these, Riley Puckett's release is the best of the Southern records and Clara Smith's the best of the race.

For Victor, Jesse Crawford goes on from his Spanish-Mexican selections of last month to light opera and salon pieces, Oh Promise Me and Because (Victor 20663). The Peerless Quartet digs up a couple of old favorites in The Home Over There and In the Sweet Bye and Bye (20669), and the annotator sounds a warning for dealers to play this record for any "gentle old lady" who happens to ask for Over There, and not one of Cohan's songs of the late war. 20741 couples the Happiness Boys in When Lindy Comes Home and lively Johnny Martin's In a Shady Nook by a Babbling Brook; Gene Austin makes his faithful appearance as usual, this month in Yesterday and One Sweet Letter from You; Frank Crumit couples Frankie and Johnny and Abdul Abulbul Amir on 20715; Stanley and Marvin duetize Red Lips and Side by Side on 20714; Johnny Marvin gets 20731 all to himself, singing Magnolia and Aint that a Grand and Glorious Feeling; and finally comes 20719, with Honolulu Moon by the Revelers on one side and When Day is Done, by Franklyn Baur, on the other. Leaving the best for the last, we finally reach 20753 and 20667; the first is by the Celebrated California Humming Birds, heard in She Don't Wanna (to be kissed—but of course she really does!) and The Whisper Song; the second is Frank Banta in two great piano solos, Nola and An Operatic Nightmare. The Humming Birds provide an interesting novelty record, and Banta an outstanding record of popular piano solos; both bear hearing—and lots of it!

Sophie Tucker and Rube Bloom lead the Okeh artists, the first with After You've Gone and I Ain't Nobody (to the accompaniment of Miff Mole's Molers) on 40837; and the latter in two piano solos, Doll Dance and March of the Dolls on 40842. Both records can be highly praised; Miss Tucker's zest, the Molers' striking orchestral support, and the merit of the Okeh piano recording coming in for special mention. There are two Lindy records, 40826 sung by Noel Taylor, and 40830, by Joe Davis. In the list of Old Time Tunes come the following: 45108, Cumberland Gap and The Fun's All Over, Guitar, ukulele, and fiddle, by the Williamson Brothers and Curry; 45109, Try to Win Some Soul and When the Sweet Bye and Bye is Ended, by the Allen Quartet with organ accompaniment; 45110, Smiling Watermelon and It Won't Happen Again for Months, by Bill Chitwood and his Georgia Mountaineers; 4511, Riley the Furniture Man and The Georgia Black Bottom, sung by The Georgia Crackers; 45112, Shortenin' Bread and Boil Dem Cabbage Down, two gastronomical numbers by Earle Johnson and his Dixie Entertainers; and finally, 45113, The Church in the Wildwood and If I Could Hear My Mother Pray Again, sung by the Jenkins Sacred Singers. One more record remains, 40830, Sixty Seconds Every Minute and Ya Gonna be Home Tonight, sung by Les Reis in real "nut song" style.

HAVE YOU SACRIFICED ANYTHING TO OBTAIN GOOD RECORDS?

Don't forget our contest for the prizes of fifteen, ten, and five dollars worth of records to be awarded to the best letters describing sacrifices made to obtain good records. December 15th is the closing date, but don't wait for the last moment—send your letter in now, to be printed under a pseudonym if you desire.

Literary considerations count for nothing; sincerity and sacrifice are the points for which the prizes will be awarded by the contest committee. Tell the story in your own way of what your record library large or small, has meant to you and send it in to us, marked "Contest" on the envelope.

Dance Records



This month is rather meagre in outstanding dance records; most of the releases are competent dance pieces, well played and recorded, but the several novelty and dance masterpieces usually present are conspicuously absent. A little let-up can hardly be censured, especially at this time of year, and in any case, the various dance orchestras have been outdoing themselves to such an extent that they really deserve a rest from over-strenuous labors! From Brunswick, which in the last months gave us the Black and Tan Fantasy, Hurricane and Alabama Stomp, Brotherly Love and Nightmare, East St. Louis Toodle-O, etc., etc., the best we have this month is Vincent Lopez's Baby Mine and Just Like a Butterfly (Brunswick 3573). Ben Selvin's Just a Little Cuter and Marionette (3545) is good and so is 3563, the Clevelanders in Magnolia and Red Lips. Nor do the Colonial Club and Kenn Sisson's orchestras come far behind in 3566 and 3503; the first coupling Room for Two and Dear Eyes that Haunt Me, and the second, Hello Cutie and La Lo La. At the bottom of the list must come 3540 and 3541, two rather disappointing waltz records by Carter's Orchestra, including Kiss Me Again, Missouri and Sweetheart Waltzes, and Mighty Lak' a Rose. The pace set by Black's orchestra in its recent waltz release is still a little too much for this organization.

The Columbia list is long and full of adequate dances, but again there is no really outstanding record. Paul Ash plays Sweet Someone and You Don't Like It—Not Much on Columbia 1034-D; the Ipana Troubadours couple One O'clock Baby and She's Got "It" (another prize title) on 1036-D; The California Ramblers keep up their good work on 1038-D, Vo-Do-Do-De-O Blues and Lazy Weather; while Cass Hagan makes a bid for novelty in his Variety Stomp and Melancholy Charlie on 1033-D. 1031-D couples Earl Gresh and his orchestra in Where the Wild Wild Flowers Grow, with Davison's Louisville Loons in Give Me a Little Bit of Sunshine; Al Lenz plays Who Was the Lady? and Every Night I Bring Her Frankfurter Sandwiches (1037-D) making a strong bid for fame with the title of the latter selection! The Columbians are as smooth and sonorous as usual on one side of

1026-D, Me and My Shadow, with Cliquot Club Esquimos, no less so in Honolulu Moon waltz on the other. Ted Lewis and Howard Lanin provide two of the best records of the list, 1017-D and 1029-D; the former coupling Wah! Wah! and Frankie and Johnny (as strident and forcible as ever), and the latter with two richly "poly-chromatic" dances, Gorgeous and I'm Just Drifting Along. The Columbians are heard again on 1015-D, with both sides to themselves this time, a fox trot, Rosa Lee, on one, and a waltz, Twilight Rose, on the other; the South Sea Islanders play Hanelei Bay and All Because of You on 1021-D; and, going on to the race records, Bessie Smith and Her Blue Boys couple There'll be a Hot Time in the Old Town Tonight and Alexander's Ragtime Band, in "hot" fashion on 14219-D. Finally, and by no means least, comes Celestin's Original Tuxedo Jazz Orchestra in Papa's Got the Jim Jams and Dear Alma-zoer on 14220-D.

For Victor, Paul Whiteman is heard on three records, but best in 20683, Shanghai Dream Man and Fallen Leaf, the first selection especially praiseworthy for its remarkable orchestration (Ferdie Grofe, of course!). Others are Like You on one side of 20684 (Shilkret provides Dear Eyes that Haunt Me, on the other), and Just Once Again and I'm Coming Virginia, on 20751, the last named with some interesting "loo-looing and giberish work." Charlie Fry and His Million Dollar Pier Orchestra, heard for the first time, prove to be a dependable band, rich sonorous tone, not much given to eccentric effects, but with a fine vigor and steadiness of rhythm; the pieces are My Wife's in Europe Today and A Little Boy, Girl, and Moon. Henry Halstead and orchestra of the Pacific Coast provide semi-novelties in Rosy Cheeks and Ain't That Too Bad! on 26091; Jacques Renard and his Lido Venice Orchestra provide soothing summer dance music in Just Call on Me and Close to Your Heart (20728); and Charles Dornberger in I May Learn to Forget Someday is coupled with I could Waltz on Forever by the Troubadours on the other; these, too, are examples of quiet, or "refined" jazz. The Troubadours have 20732 all to themselves, playing Ain't That a Grand and Glorious Feeling and Just Like a Butterfly; while Waring's Pennsylvanians have the entire record 20724 and half of 20727, coupling Just Another Day Wasted and Sing Me a Baby Song, on the first, and Sa-lu-ta! on the second, to Shilkret's reverse, Who-oo? You-oo!—That's Who!

From Okeh comes a jug band record that deserves hearing, 8469, the Low Down Blues and Vamps of '28, played by Whistler and his Jug Band. 40827 couples South Wind and I'm in Love Again, played by Sol. S. Wagner and his orchestra; Will Perry and his organization are heard in If I Could Look Into Your Eyes and Honolulu Moon on 40828 with considerable brilliance; and Harry Raderman's Dance Orchestra offers Hallelujah! and Sweet Marie on 40829; in the latter selection an interesting use is made of the Mar-seillaise. For the real blues jazz, Jesse Stone and his Blue Serenaders provide Boot to Boot and the Starvation Blues on 8471, perhaps the leader of the list in novelty and interest, although Sam Lanin's Famous Players make a strong bid for more fame in their Sa-lu-ta! and She's Got "It," on 40833.

RUFUS

Novelty

The prize novelty record of the month, Victor 20747, might well bear the slogan, "Hands and Ears across the Microphone!", for in it the Phonograph and the Radio join forces in brotherly fashion to make one of the most interesting recordings ever issued. The disk, issued it is stated, "through courtesy of the National Broadcasting Company, Inc.," is entitled *Actual Moments in the Reception to Colonel Charles A. Lindbergh at Washington, D.C.* The broadcast of the docking of the U.S.S. Memphis, the Salutes to Secretary Wilbur, Lindbergh's Setting Foot on American Soil, the Start of the Procession, the March along Pennsylvania Avenue, and the Reception at the Foot of the Washington Monument, have been recorded on a two-part ten inch disk and can be reproduced at will, exactly as heard over the radio at the time of the reception.

The Radio has always been accused of its lack of permanency, of the evanescence of its broadcasts; the Phonograph in turn has had to face the charge of being unable to cope

with the Radio as a news disseminator. Here they combine to catch the historic event as it happened and to record it in permanent form. We hear the various announcers describing the scene, the thud of the cannon, the roars and clapping of the crowd, the playing of the bands, all remarkably well recorded. In fact a confirmed phonograph enthusiast feels privileged to doubt whether the actual radio broadcast itself sounded as effective as the record, particularly at the end of the first side where the tumult and music come out with astonishing realism and power.

A release that will be of interest both as a historic document, as a feat of records, and above all, as a proof of the combined abilities of Radio and Phonograph who prove that when pugnacious bystanders do not try to force a fight between them, can be excellent friends and co-workers.

The record's popularity seems assured. Certainly it is an unique and fascinating addition to anyone's library.

Foreign Records

IRISH

The long list of Columbia Irish records for July and August includes many outstanding releases, led by five selections by Seamus O'Doherty, who shares 33165-F with Lily Meagher and has 33158-F and 33169-F to himself (Drummin Donn Dilis, Sal Og Ruad, Molly Brannigan, etc.). William A. Kennedy has the familiar When Irish Eyes are Smiling and I Love the Name of Mary (33167-F); John Oakley makes his record debut on 33174-F with Father O'Flynn; Shaun O'Nolan sings Donovan's Jubilee and Little Micky Flanagan on 33168-F and My Love Nell and Paddy Kane on 33160-F, the latter record with violin obbligato; Frank Quinn also has two records, 33161-F and 33170-F (Phil the Fluter, Kate Muldoon, Cherry Blossom Jig, etc.). The Flanagan Brothers are on hand again in two comic sketches on 33157-F; Walter McNally sings The West Awake on 33175-F, and Michael Ahearn, also baritone, sings two popular solos on 33159. For instrumental numbers, are various selections by Sullivan's famous Shamrock Band heard on 33171-F in Top of the Malt and Tie the Ribbon, on 33172-F The Cat that Ate the Candle, on 33164-F, Hawke's Hornpipe (with Martin Mullin in a violin solo on the reverse), on 33163-F, The Kid on the Mountain (with Hanafin and Moroney whistling and fiddling Groves Hornpipe on the other side), and finally on 33162-F in the Rabbit Catcher Jig (on the reverse, Michael Hanafin fiddles Billy Hanafin's Reel). John Griffin, flutist, makes a strong finish with Peggy Malone and the Widow McGee on 33173-F.

GERMAN

Reference should be made to the choral record, Columbia 55087-F, reviewed elsewhere in this issue. Other Columbia numbers this month are 55086-F, a twelve-inch waltz coupling by the Columbia Concert Orchestra, and two ten-inch records, 5134-F and 12056-F, the first comic duet by Loferer and Bichlmeier; the second the fine Columbia Band and Chorus record reviewed among the regular band releases of the month.

Odeon 10442, the medley of drinking songs, is also reviewed among the regular releases. 10443 is a comic clarinet medley of Ländler and 85168 (twelve inch) couples Dunkle Augen polka and Im Rosengarten waltzer by the well known Anton Brousek Kapelle (band) of Chicago.

In the Victor group, George Gut leads with two well known selections from "Martha" on 79373; his singing of the Last Rose of Summer is worthy of general release. The Moser Brothers and the Hopps Bauernkapelle make their regular appearance in 79374 and 68814 respectively, the latter a twelve inch disk, as is 68818, the Peuppus Oberländer Kapelle in Hacketauer marsch and Birchensteiner Ländler. The International novelty orchestra provides a fine schottische and Miesbacher Ländler on 79391.

HEBREW

Victor issues another red seal record of Cantor Hershman in a two part Tikanto Shabos, a religious ritual record which would not have perhaps the same general appeal to non-Jewish listeners as some of his other releases. Another ritual record is 68817 (\$1.25) of the Confirmation ceremony cherished in every orthodox Jewish home. Kandel's Orchestra has two selections on 79376; Gus Goldstein couples two comic

songs on 79375; and Solomon Rothstein sings two folks songs (notably *Mein zindele*) on 79377.

From Columbia come 57022-F and 8137-F, the former of Cantor Hersh in a fine coupling of *Ismach Moisheh* and *Menasheh*; the latter, two folk songs sung by Munia Serebroff, tenor.

RUSSIAN

The three Columbias for August are 20104, 20105, and 20106-F, respectively, Timoshuk in two accordion solos, the Columbia Russian orchestra in two vigorous marches, and the Soldatsky Chor in two folk songs, *Tri Derevni*, *Dva Sela* and *Vo Kuznitze i Kalinushka*.

From Victor is the twelve inch 35826, Russian Inn and Russian Bazaar, a medley of waltzes played by Kirilloff's Balalaika Orchestra; unfortunately, this fine organization seems hardly as effective in the well known waltzes as it is in its own arrangements of purely Russian music.

POLISH

From Okeh come 11314, 5, 6, and 7; respectively, the Z.N.P. Orkiestra of John Baczkowski in two selections in which Baczkowski's clarinet plays a leading part; Ed. Krotochwila's Peasant orchestra in a mazurka and polka; L. Subota in two very good accordion solos; and Wacław Golan-ski a well known Polish tenor from Detroit, singing *Rady dla kawalerow* and *Krotkie sukienki*, with the accompaniment of Mr. Subota's accordion.

Columbia lists a two part *Poprawiny* by the imposingly entitled *Ulozyl I Odegral Z Orkiestra Pawel Humeniak I Ze Spiewem* (18202-F); two marches by the *Polska Kapela Narodowa* (63006-F, twelve inch); and a two part *Stare Casy* by Fr. Przybylskiego's orchestra. Timoshuk is heard in two accordion solos here also (20104-F); the *Jozefa Dombrowskiego* instrumental trio plays *Parobek* polka and *Krajowy Rheinlandler* on 18198-F; and Ignacy Ulatowski and Jozef Kallini each sing two folk songs on 18201-F and 18200-F, respectively.

SYRIAN-ARABIC

Columbia holds the field alone with ten special releases (1-10 X) of Syrian music. The singers are Aziza Helmi, Souad Mahassen, and Farida Milhayecha, sopranos, and Salah Abdelhay and Zaki Eff. Mourad, tenors, the sole instrumentalist is Mohamed El Assabgui. While the selections are rather odd to one unacquainted with this type of music, they are by no means devoid of interesting rhythmical and melodic effects. Novelties to non-Syrians, these records are doubtless of great value, to music lovers of that nationality.

FRENCH-CANADIAN

There are three Columbias, 34075-E, 34078-F, and 34079-F, respectively, Gaston St. Jacques, baritone, in two comic songs (*Quand on aime* and *Le chapeau americain*); Paul Valade, tenor, in two popular songs (*Jeune Fillette* and *Romance de Stephan*); and Isidore Soucy, violinist, with *Quatre Coins* to St. Malo and *Valse de Quebec*.

SLOVAK

Two trio records come from Okeh, both from Cleveland. The Strukelj Trio (accordion, banjo, and violin) plays on 24055 and the Hoyer Trio on 24056.

Three Columbias, 24051, 2, and 3-F include another release by reliable Andrej Gellert, a two part *Novy Sarissky Cardas* by Karel Benceze a jeho *Ciganska Hudba*, and the *Ceskoslovenska Banda* and chorus in two Polkas, *Regina* and *Andulicka*.

FINNISH

Leo Kauppi, baritone, sings two popular songs on Columbia 3049-F.

SCANDINAVIAN

Columbia 22056-F contains two accordion duets by Gellin and Borgström; 26053-F and 26054-F contains four selections by Fred. Carlsten with "Frya Glada Gossar."

The two Odeons are 19214 and 19215, respectively the famous Herbert Landgren singing two recent *Sjömansvals*, and the *Svenska Kapellet* playing *Gammal västgöavals* and *En riktig gris*, polka.

Victor 20677 is a fine record by Peterson's Hobo orchestra which plays *Submarine* and *From Frisco to Cape Cod* waltzes.

UKRAINIAN

Okeh 1554 presents L. Subota in two more accordion solos, this time *Ukrainska Kolomiika* and *Na zelenii trawli*.

Columbia 27096-F couples a folk song and a comic sketch by Ewgen Zukowsky, baritone; 27097-F, two folk songs (*Etmany* and *Serenda Szewczenko*) sung by Wladymir Dylov, bass; and 27098-F, *Hop-wale* and *Tanee "Prysiady"* by Zlodyw I Widrohraw Solo Skrypkowe Pawlo Humeniuk.

ITALIAN

First on the Okeh list come the band record reviewed among the regular releases. I tre Scozzesi play two waltzes on 9322; Gina Santelia, soprano, and Nicolo Smeragiuolo, tenor, couple two popular Neapolitan songs on 9321; and the Fior d'Italia orchestra plays *Fior di Partanna* polka and *Selinunte mazurka* on 9320.

For Columbia the Orchestra Coloniale leads on 14294-F, with a waltz and mazurka; the Sestetto Moderno makes the same coupling on 14293-F, in this case *Tormento* and *T'Adoro* are the selections; Romito and Palma have two good duets on 14295-F; Balsamo, tenor, has two Neapolitan songs on 14296-F; Carlo Galieffi, baritone, has two operatic arias from *Trovatore* and *Andrea Chenier* on 14297-F; and Romito has 14298-F all to himself with *Amapola* and *Le Farfalle*. There are two outstanding band records; one that of the Columbia Band previously reviewed, the other, by the same organization, of I Diavoli Rossi and Marcia Orientale (14298-F). The last-named selection is an interesting one, but while the recording of this work is equal to that of the other (12056-F), the conductor's readings are by no means as effective.

From the Victor list two great records have been reviewed elsewhere; those of the La Scala Chorus and Creatore's Band. Four vocal and four instrumental disks remain. In the former Gilda Mignomette's *Amanti* and *Leggenda del mare* (79389) lead the couplings by Rafaele Balsamo (79378), Paolo Dones (79387), and Gina Santelia (79393), although the last-named, *Tarantella d' 'e canzone* and *Va, te fa fonnere*, with a male chorus to assist the soprano, puts up a strong bid for preference. In the instrumentals, I Cinque Maccheroni and the Sestetto Italiano Tafarella provide their monthly offerings in 79379 and 79392; John Pezzolo on the accordion plays *De Pinedo*—polka and *Il volo degli angeli*—mazurka (no this "Flight of the Angels" is not a companion piece to Rimsky-Korsakow's "Flight of the Bumble-Bee"!); and Torre Magnante, violin and accordion, couple *Gondola Veneziana*—waltz and *Sempre ti sogno*—mazurka, on 79388.

BOHEMIAN

Columbia 95F and Okeh 17321 provide the two August releases. The former couples *Regina* and *Andulicka* polkas by the *Ceskoslovenska Narodni Kapela*, and the latter (the first electrical recording of the *Brouskova vojenska kapela*) couples *Blondynka* polka and *Nasim prizniveum* waltz.

HUNGARIAN

Columbia 10129-F, A Szokes Parosan and Ejjelkor, by Berkes Bela es Czigany Zenekara, is the interesting Hungarian release.

CUBAN

The Victor Company makes a wholesale release of some thirty-four ten-inch records of Cuban music, which naturally will be of the greatest interest to anyone of that nationality or anyone who wishes to get an idea of the distinctive music of the Isle of Cuba, a mingling of Spanish and African influences. The latter, indeed, are quite noticeable and give these records very apparent individual characteristics which differentiate them from Mexican and South American releases. One of the outstanding disks is 79113, *Congo* and *Cuban Stomp* by the International Orchestra; one of this organization's most striking issues, in fact. It should be popular.

Of the native artists, the Sexteto Habanero (strings and African drums play an important part in the make-up of this novelty organization) leads the way with 10 records, nos. 78510, 78594, 78947-8, 79122-3, 79225-6, 79296, and 79340. Of these, 79225 (*Tres Lindas Cubanas* and *Galan Galan*) might be picked out for special mention. The Orquesta Romeu has six records 78512 (shared with the Orquesta Fleix Gonzalez), 78153, 78581, 78665, 78859, 79124, 79298, and 79341. *La Chaucha* and *Son las dos* . . . China (79298) should be singled out. The orquesta Felix Gonzalez plays two selec-

tions of 79299 and one, Tango Talango, on 78860. Cruz Leon duetize on the other side of 78860 and on both sides of 78344. Among the singers are Sansirena and Delfin (78511, 78580, 78861, and 79342); Mariano Melendez (78663, 78664, 78862, and 79125); Nestor de la Torre (78597); Maria Reyes (78580); Llauro and Espigul (79343). The remaining instrumental organization is the Terceto Yoyo which plays La Virgen de Regla and El Cangrejito on 78578. Anyone interested in Cuban music should not let these records pass by.

MEXICAN

Perhaps a few hints made here lately that the Victor Mexican lists did not contain so many good things of late as formerly was the case have spurred on the artists and company to do unusually good work this month. The list is long and brimful of excellent numbers. First of all comes a splendid release by Juan Pulido, whose Mexican version of the Volga Boatman's Song was the subject of some comment here a month or two ago. We can hardly flatter ourselves that our own remarks on Mr. Pulido's breath control could have been taken to heart so soon, as this record in point this month was probably made before our advice was published. But in any case, in 79248, and particularly in Le Tango du Reve, Mr. Pulido has taken his breath control in hand and given us a magnificent recording of his truly magnificent voice. His baritone is one which, with further development of course, will make some of the Victor Red Seal artists look to their laurels. Indeed, those who wish to hear some fine singing need not look beyond the foreign lists. A most effective accompaniment adds to the appeal of this record, one to be heartily recommended. Mr. Pulido is also heard to advantage in 79371. The leading instrumental is easily 79185, La Democracia marcha by the Banda Internacional, a great piece of band playing and recording which by rights might have been reviewed among the regular releases. The Orquesta Internacional with a selection on the other side of this disk, and both sides of 79186, 79188, 79228, 79230, 79247, 79280, 79294, and 79311 offers some of its best work. Particularly notable are L'Ombra and Cartago (79188), El Tiburon del Parque and Lula (79228), El Pajarote (79230), and La Provincianita—camel trot and Criollito—tango (79311). Lula in particular is exceptional both in performance and recording. The Banda Especial de la Guarnicion de Mexico is up to its usual standard in 79364 (Gitanillo and La Madre del Cordero); typically fine Mexican band playing! The Orquesta Tipica Infantil is heard on 79369; the Trovadores Regionales in 79365; Carmen Flores on 78189, 79190, 79329, and 79331; Mary Isaura on 79191 and 79192; Matilde Revenga on 79193; Margarita Cueto (always worth hearing!) on 79283 and 79301; Jose Moriche on one side each of 79301, 79302, and 79315; Mercedes Seros on 79332 and 79333; Briceno and Anez on 79291 and 79292; Antonio Utrera on one side of 79302; and Carlos Mejia on one side of 79315. The whole list well repays careful study, but the records of Pulido, Banda and Orquesta Internacional, the Banda de Mexico, and Margarita Cueto are outstanding.

To close, come two Mexican releases from Okeh, 16579 Marimba-Band "La Joya" de Guatemala in Gualleguita and Sonsa tangos) and a fine Dajos Bela release, Negrito tango and Matador one step. The latter record deserves special praise.

THE FOREIGN AND MISCELLANEOUS REVIEWS POSTPONED FROM LAST MONTH FOLLOW:

SCANDINAVIAN

There are two Swedish records from Okeh, the first by the Odeon Orkester of Stockholm (Den svenska underofficieren and Stockholms Blasorkester marches—19212) and the second by Ernest Rolf heard in two popular seaman songs, En a kta sjomansvisa and Hopp och tro, Sjomansvals (1213). Victor offers one vocal (79230), Olle i Skratthult in Fest hos Gustafsons and Nar Morsan fyller femtio ar, and three instrumentals, led by 79321, U-bats Valsen and Fran Frisco till Cap, played by Olle i Skratthult's Luffare Kapell. The other two are 79140 and 79325, the former accordion duets by Sundquist and Olsen (Spa Calsen and Dalbo Drillen—Hambo), the latter accordion solos by Iver Peterson (Niagara Falls Polka and Duluth Valsen).

The last named record is also included in the Victor Finnish releases together with Erik Kivi—the singing violinist—playing Sottiisi and Masuska (79316); Larson and Lutz playing Syysruusuja Valsi and Elama Juoksuhaudassa Valsi for accordion and violin (79357); Kosti Tamminen singing Lauulu On Iloni and Tyottaman Valsi—comic songs (79344); and Mme. Kirsti Suonio in Kavi Maantiella Tanssi, Kissanpoika, and Jasja Ja Miina (79358). Mme. Suonio's record is the most outstanding of the group.

GREEK

First on the Greek list, which is exclusively Victor, comes Tetos Demetriades in Katrinka and a Greek version of In a Little Spanish Town—which by this time is acquiring a true international flavor! (68805). Lengas, Patsios, and Kokotis, instrumentalists, play Saleanitiko—Siros and Sta Salona—Tsamikos on 68804; Leonidas Smyrniotis sings To Neon Jivaeri and E Hira on 68808; S. Stasinopoulos sings Stis Akriivas Ton Kero and Trikaliniamou Perdika on 68810; and Takis Nicolaou couples Ta Sparmatstete and Otan Se blepo ki' Erhese on 68812. In all of these the oud and santouri play prominent parts in the accompaniment. Most noteworthy of all the Greek releases is the remaining one in the list, 68809, Amallia Bakas, soprano, singing Paramana Cuna Cuna—Zeibekiko and E Thalassa.

POLISH

J. S. Zielinski sings Porowania and Chlopecy oj ta dana on Victor 79306; Jan Wanat couples two accordion solos (Szta-jerek No. 2 and W Karpackich Gorach) on 79319; the Orkiestra Jana Kapalki plays Jak We Snie Wale and Zawijas—Oberek on 79318; and the Orkiestra Witkowskiego plays Kujawiak od Krakowa and Polka zpod Jabloni on 79317.

For Okeh, Brominski and Pirand, comedians, couple two sketches (Chrzeiny and Zalacanki organisty) on 11313, and the Nagrane Przez Feltanowskie Trio play Lucia Polka and Zip Oberek on 11312.

ITALIAN

At the head of the Okeh list comes Alfredo Bascetta's song of Sacco and Vanzetti coupled with 'E figlie 'e nisciune on 9316. Comm. G. Godono is heard this month in Notte 'a mare and 'A luna e 'o mare (9317); Ruby and De Russo duetize an Italian version of I've Never Seen a Straight Banana together with Stornelli Marinari (9318); and Pasquariello appears on his first electrical record with L'addio di Don Giovanni and Li' Italia (9319).

For Victor, Antonio Cortis appears on a 10 inch Red Seal record (1240—\$1.00) singing Ahi che tormento and Mi svesti from La Cena delle Beffe; a noteworthy release. Gennaro Amato couples Frank's Affair and Nick Go Buy Some Pepper, comic songs, on 79304; Vincenzo Di Maio sings the Dollar and Sincerity tarantellas on 79305; the Compagnia Comica Victor present two comic sketches (On the Elevated Train and The Amateur Singer) on 79350; and Guido Ciccolini, a new name among the Victor Italian artists, sings the Italian version of In a Little Spanish Town and Tonight You Belong to Me (79309). For instrumental numbers, besides the Creatore band record reviewed elsewhere in this issue, there is a four part recording of the Scene Abbruzzese (79288-9) by the Banda Italiana Reale Marittima Minichini, which deserves special mention as an outstanding foreign release. The performance and recording are both adequate and the piece itself is quite worthy of attention. The Orchestra Italiana Tafarella plays Dolce Mio Cor and Complimenti on 79327; The Orchestra Barese Pasquale Acito plays Sospiri d'amore and Momenti Felici on 79347; and Antonio Torre concludes the list with La Fiammetta Mazurka and Amoroso Valzer (79349), for violin with guitar accompaniment.

MEXICAN

Ed. Lang, well know Okeh guitar virtuoso, issues a special Mexican record in Okeh 16240 (La Mezcolanza de Eduardo and Besos de Abril). There are also two very good band records (16577 and 16578), the former by the La Joya Marimba Band de Guatemala (La Chaparrita and La Hija del Careclero) and the latter by the Banda Municipal de Barcelona (El Irresistible and Guayaba tangos); the last record deserves special praise.

For Victor Margarita Cueto appears again on 79213 (Tus Ojos and La Casita), and also on 79313 and 79354; on the

former she sings *La Mujer del Torero* to Moriche's coupling, *Por que lloras?*, and on the latter *La China Princesa*, to the coupling of *Que lindo besas, Mujer*, sung by Briceno and Anez. Jose Moriche is heard to good advantage on 79355—*Morir Sonando* and *Cancion Espanola*; the Sexteto Azteca sings *Del Fox al Vaiven* and *Sultana* on 79178; Los Cancioneros Del Bajio couple *La Aguillilla* and *Su Mama le dijo a Julia* on 79175; Mariachi Coculense "Rodriguez" sings *El Toro* and *El Gavilancillo* on 79173; and Santillian and Borboya are heard together in *Las Cuatro Milpas* and *Anapola del Camino* (79172). Antonio Cortis has a red seal record here also: *Calabazas* and *El Tropezon*—1241; both deserve commendation. Among the instrumentals the Orquesta Internacional holds full sway in 79290 (*Amelia* and *Suspiros de Amor*—waltzes), 79295 (*Toledo* and *Habana*), 79312 (*Corazones sin rumbo* and *Tre's Boston*), and 79314 (*Tango de la Muerte* and *Bajo el Almendro*). In 79293 it is coupled with Moriche's *It Ain't Gonna Rain No More*, and in 79300, it plays *Clavelito* on one side to the always excellent Juan Pulido's *Hendrina* on the other. Perhaps most noteworthy of all is the Orquesta Tipica Mexicana "Anahuac" in *Patria Marcha* and *Jarabe Tapatio* (79174).

S. F.

Miscellaneous

Victor 1238—*Drink to Me Only With Thine Eyes* and *Believe Me if All Those Endearing Young Charms*, D10, \$1.50. Lawrence Tibbett in two old favorites, with rather effective orchestral accompaniments. One's appetite is only whetted, however; when shall we have another Pagliacci Prologue?

Victor 4006—*The Winding Trail* and *Just an Ivy Covered Shack*, D10, \$1.00. Lambert Murphy's popular recordings are evidently finding considerable favor and the business experts of the repertoire department must be right in believing that there is a large record buying public among the "sentimentally-disposed who demand something better than the ordinary home-and-rom lyric but who haven't the general education or the power of attention to sit through things of more serious lyric import." Such people will find this as much to their taste as they found the recent *Roses of Picardy* by the same artist. From here the next step is to works like those of Jeritza and Lashanska, of recent release.

Victor 1236 (from the foreign catalogue)—*Piscatore 'E Pusilleco* and *Guappana*, D10, \$1.50. Tito Schipa singing two Italian songs with great vigor and a fine lack of restraint. The general vocal record buyer should not let this work slip by unnoticed.

S. M.

Among the Columbia vocals are 897-D, William A. Kennedy, tenor, in two Irish melodies, *Molly O!* and *Sweet Inniscarra*; the Shannon Quartet in *Kentucky Babe* and *Little Cotton Dolly*, two old-time favorites, on 978-D; Charles Kayley, accompanied by violin, piano and saxophone, in *You're the One for Me and Forgive Me*, on 980-D; Ruth Etting in *Wherever You Go and What Do We Do on a Dew-Dew-Dewey Day?* on 979-D (an outstanding popular vocal coupling); and the Singing Sophomores in *Russian Lullaby* and *Somebody Else* on 985-D. The Ponce Sisters, Ethel and Dorothea, sing *Honolulu Moon* and *Moonbeam Kiss Her for Me* on 983-D in fair fashion; Arthur Tanner and his Corn-Shuckers offer *Knoxville Girl* and *The Jealous Lover* for their first recording as exclusive Columbia artists (15145-D); Al Craver sings of the Mississippi Flood and the Engineer's Dream on 15146-D; Bessie Smith and her Blue Boys offer two gresome blues in *Send Me to the 'Lectric Chair* and *Them's Graveyard Words* (14209-D)—the accompaniment of the former deserves special praise; and Peg Leg Howell and his Gang sing the *New Jelly Roll Blues* and the *Beaver Slide Rag* on 14210-D. For sacred selections, Smith's Sacred Singers couple *I Will Sing of My Redeemer* and *He Will Set Your Fields on Fire* on 15144-D; and the Rev. J. C. Burnett, assisted by Sisters Grainger and

Jackson, preach, pray, and sing the story of Daniel in the Lions' Den and Hebrew Children in the Fiery Furnace (14211-D).

For instrumentals there is a record of xylophone solos (Jovial Jasper and Charleston Capers) played by George Hamilton Green—977-D and the following five dance records. Ted Lewis and his band play *Fifty Million Frenchmen Can't be Wrong* and *One Sweet Letter from You* on 988-D; the Ipana Troubadors couple *Hello Cutie* and *My Regular Gal* on 984-D; the Knickerbockers offer *Nesting Time* and *Calling* on 982-D; Harry Reser's Syncopators play *What Do I Care What Somebody Said* and *I'm in Love Again* on 981-D; and to conclude, The always worthwhile Columbians offer *Your Land and My Land* and *Silver Moon* on 975-D. The very good Harry Reser record leads the group, but the others are all close on its heels.

Vernon Dalhart sings *Lucky Lindy* for Brunswick, too, coupled this time with a ballad of *The Lost French Fliers* on Brunswick 3572; Vaughn de Leath sings *I'm in Love Again* and *Just Wond'ring* on 3520; Nick Lucas croons *Side by Side* and *My Idea of Heaven* on 3529; Ray Perkins, tenor, couples *Following You Around* and *I Wonder How I Look When I'm Asleep* (3495); and Harry Reser is heard in *Calling* and *Collette*, two more of his inimitable banjo solos. The Yale Hawaiian Trio plays *One Summer Night* and *South Wind* on 3548 and Lew White offers two more great organ recordings, *Trail of Dreams* and *It All Depends on You*, played on the organ of the Roxy theatre in New York (3489).

Beginning the Victor group where the Brunswick one ended, organ records, we have Jesse Crawford (Lew White's only rival) playing *Estrellita* and *La Paloma* (Victor 20586), a well chosen coupling of familiar Spanish-Mexican pieces. Frank Banta has 20610 to himself, with *Russian Lullaby* for one side and *Ain't She Sweet* for the other; Jack Smith whispers *Me and My Shadow* and *You Won't See Me If I See You* on 20626—one of his best releases to date; The Revelers sing *Hallelujah* on one side of 20609, to *Sometimes I'm Happy* sung by Louise Groody and Charles King on the reverse; on 20678 The Revelers have the entire record to themselves, singing the somewhat antedated *I'm Looking Over a Four Leaf Clover* and *I'm in Love Again*—as always their records are well sung and recorded, but one notices that their style, delightful when first heard, tends to become more and more stereotyped—perhaps they will recognize the need for more variety and originality. Vernon Dalhart sings the story of Lindbergh for Victor on 20674, coupled with Vaughn de Leath's version, *Like an Eagle You Flew into Everyone's Heart*. We should not omit a word of praise for all the companies for the magical manner in which they have whisked out these Lindbergh records on the very heels of his flight; the aviator may have the recording companies beaten for distance records, but for speed, they can hold their own with anyone! At the end of this month's group (somewhat smaller than usual) come Aileen Stanley and Bill Murray, heard in duets, *Does She Love Me? Positively—Absolutely*, and *I'm Back in Love Again*.

This month the Okeh dance records hardly include any really outstanding number, but after the sensational *The More We are Together*, etc., of last month, a comparative lull surely should be expected. One of the best is *Go Wash an Elephant if You Wanna Do Something Big* ("And Clean" must be forgotten!) played by Reser's Jazz Pilots on one side of 40821, to the coupling of *Whisper Song* by the Goofus Five. Whistler and his band play the *Low Down Blues* and *Vamps* of 28 on 8469; Jessie Stone and his Blue Serenaders couple two unusual pieces, *Boot to Boot* and *Starvation Blues*, on 8471; The Goofus Five use both sides of 40817 to advantage with *The Wang Wang and Arkansas Blues*; The Happy Hour Orchestra plays *I'm on My Merry Way* on 40816 to Ted Wallace's coupling of *For Mary and Me*. 40822 deserves special mention, on account of its striking performances of *The Ostrich Walk* and *Riverboat Shuffle*, both by Frankie Trumbauer and his orchestra.

RUFUS.

Book Review

The First Book of the Gramophone Record, by Percy A. Scholes (2nd Edition).

"The Musical Pilgrim" series (Edited by Dr. Arthur Somervell): Schubert, I. The Symphonies, by A. Brent Smith; The Master-Singers of Wagner, by Cyril Winn; Debussy and Ravel, by F. H. Shera. (Published by the Oxford Press, London and New York.)

Owing to the illness of this magazine's regular book reviewer, I have been asked to read and review the above four works, the first of a series from the Oxford Press (American Branch). Other books will be sent to the Studio and mentioned in this column from time to time.

Mr. Scholes' First Book of the Gramophone, together with its companion volume, has done splendid work in the encouragement of a musical and artistic appreciation of fine records in England. Although the works it describes and analyzes (some fifty records of music from Byrd to Beethoven—the second volume deals with later composers) are all acoustically recorded—many are now withdrawn—and of course nearly all of British make, the book is still of considerable value to an American enthusiast on account of the excellent analyses of the music recorded and the technical and historical notes, written in Mr. Scholes' customary illuminating style which imparts a maximum of knowledge with the minimum use of technical or obscure terms. (Even those that are used are all carefully defined in a very helpful glossary.) The notes to various works of the English madrigal composers are especially valuable in that these works have recently come into a deserved attention here through the concerts of the English Singers, many of whose records, by the way, are included in this book.

The three little pocket size works from the "Musical Pilgrim" series are priced at 50c each and are very attractive in their make-up and appearance. The series as a whole "sets out to provide a reliable guide to the classics of a more far-reaching nature than the annotated programme. The works rather than the lives of the composers are dealt with." Indeed, the booklets actually are extended analyses or "program notes," in which frequent musical quotations play an extremely helpful part.

The splendid analysis of Wagner's *Die Meistersinger* and the study of Schubert's two most famous symphonies are perhaps the most effective of the three named here, as the study of Ravel and Debussy attempts to cover a little too much ground for the space at hand. The Schubert book will be particularly helpful in connection with the forthcoming celebration of that composer's centennial.

F. F.

Biographical Notes

A few biographical notes on two personalities comparatively new to recorded music may be of interest in connection with the review works of theirs in the June issue of this magazine.

Josef Suk, Bohemian violinist and composers of the *Fairy Tales Folk Dance* played by the Chicago Symphony, was born in 1874 at Krecovic. He studied violin and composition, the former to such good effect that he became a member of the Bohemian String Quartet, one of the most famous organizations of its kind. Dvorak was his teacher in composition and later became his father-in-law. Suk has written a number of chamber music and orchestral works which are highly regarded in his native country. Judging from his delightful *Fairy Tales*, which gives evidence of Dvorak's influence, his work deserves to be far more widely known and we trust that more recording conductors will emulate Dr. Stock in seeking Suk's compositions out. Mention should be made that Suk as a violinist can be heard in the Bohemian's Quartet recording of the Dvorak String Quartet ("American") for the Vox Company, reviewed on page 360, May issue.

Paul Klenau, Danish composer, conductor of Columbia's recording of Debussy's *Iberia*, was born in Copenhagen in 1883. He has studied in Copenhagen, Berlin, Munich, and Stuttgart with Bruch, Thuille, and Schillings, among others. He was Stage Director in Freiburg in 1907 and first conductor there in 1914. He is now in Copenhagen. Dent's Dictionary of Modern Music and Musicians says of him, "He is a musician with a great feeling for harmony and a strongly developed sense of form." His first two recordings, both of works of Debussy, are of a quality that promises much for future issues.

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Together with the notable recording of Smetana's *Bartered Bride Overture* by Dr. Mörke, three more Odeons came from the Okeh Corporation. No. 5119 contained two songs by Richard C. Tauber, noted German tenor, particularly famous for his volkslieder recordings, heard here in *Ay, Ay, Ay* (Freira-Beda) and *Chanson Hindou* (Rimsky-Korsakow). The first named selection is the more effective. The recording is good and the piano accompaniment well played, but the record is principally interesting as an example of the differences in taste in phrasing between continental singers like Tauber are those whom we hear on our own concert stages.

3200 and 3201 are respectively Dajos Bela and his orchestra in the *Peasant Girl's Dream* (shades of the past!) and *Wedding Serenade*, and Edith Lorand and her orchestra in *Merry Vienna* and *Dear Old Munich*. The last record is still a shade below Miss Lorand's fine releases of a month or two ago.

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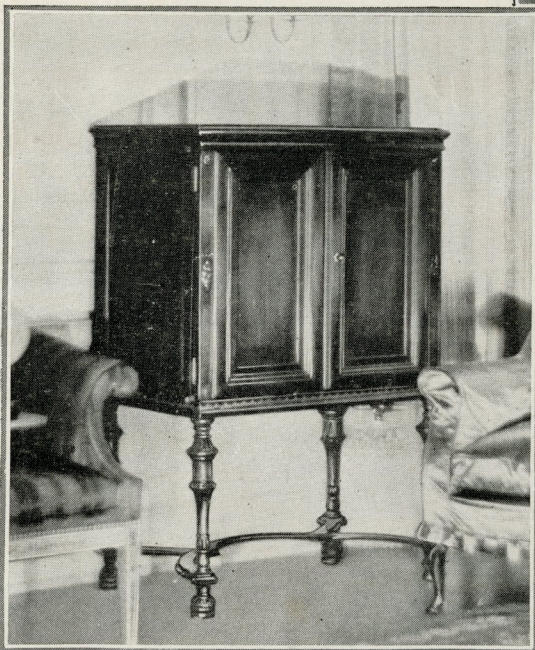
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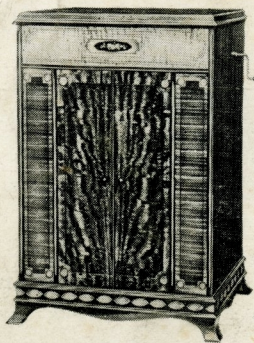
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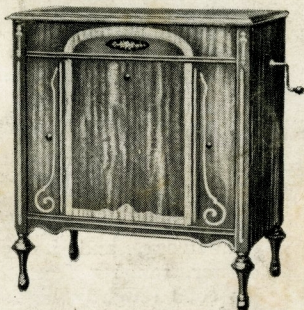
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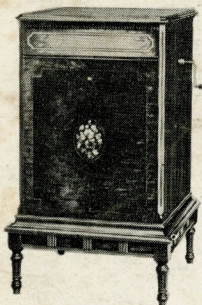
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